THE OFFICIAL MOVIE GUIDE! STAR TREK INTO DARKNESS

STAR TREK

OFFICIAL MAGAZINE

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CHRIS PINE, ZACHARY QUINTO, BENEDICT CUMBERBATCH & THE ENTIRE MAIN CAST!

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CAPTAIN'S LOG

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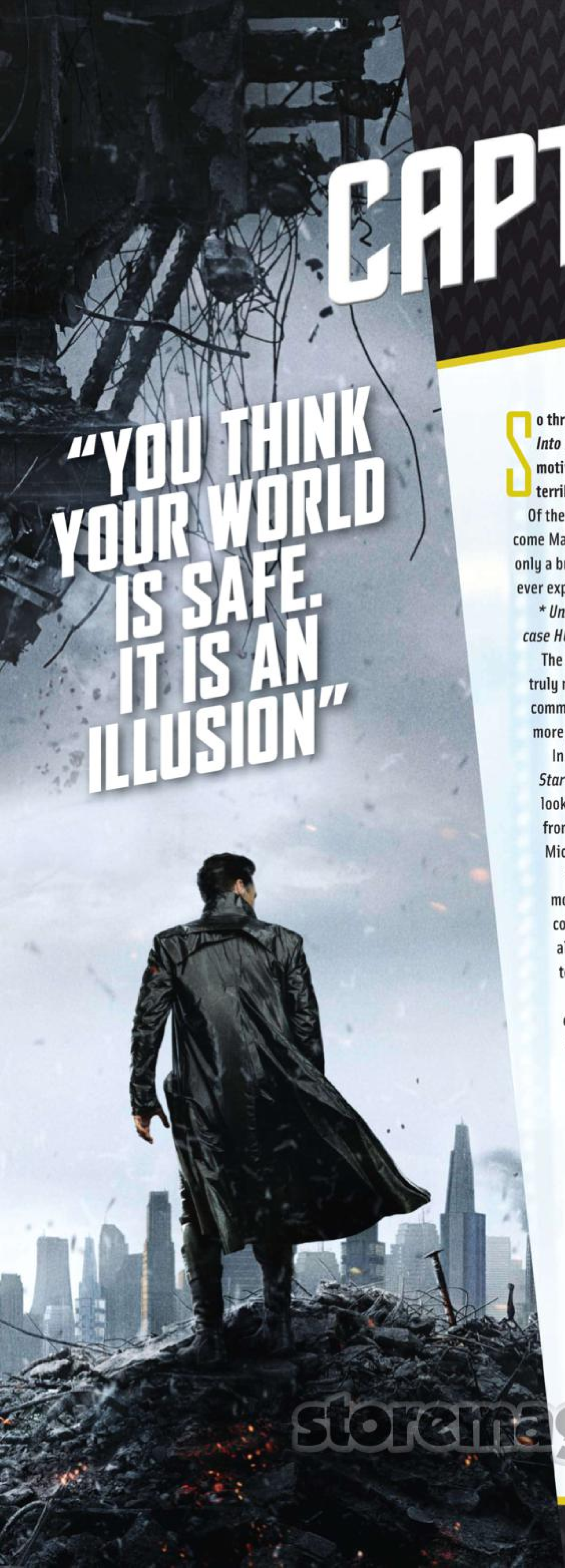

So threatens John Harrison, the dark fulcrum around whom the plot of *Star Trek Into Darkness* revolves. Who is this enigmatic enemy? Is vengeance his only motive? And why is it that the vilest of evil movie bad guys are always so terribly English?

Of these questions, I imagine it's only the last that will remain unanswered come May 17th 2013, when the world finally settles down in a big dark room, with only a bucketful of popcorn for solace, to watch the biggest *Star Trek* adventure ever explode across movie screens...*

** Unless you're a lucky UK fan, who got to see the movie on May 9th, in which case HUSH! Don't spoil the surprises for everyone else.*

The stakes have never been higher, as an inexperienced Kirk discovers what it truly means to command a starship, and learns the responsibilities that such command entails. It's probably very much like editing this magazine, only with more phasers.

In this 148-page movie special, we talk extensively to the cast and crew of *Star Trek Into Darkness* about the making of the movie, including an exclusive look behind the scenes with those involved in crafting this epic blockbuster, from props to costumes, special effects and make-up, to the creation of Michael Giacchino's soaring soundtrack.

There's also a chance to find out what happened to Kirk and crew between movies, as we look at the new chronology explored in IDW's ongoing *Star Trek* comic book series; and we trace the history of Klingon make-up, from the aliens first appearance in *Star Trek*'s season one episode "Errand of Mercy" to their stunning new look in *Into Darkness*.

With J.J. Abrams' massively successful take on Gene Rodenberry's enduring franchise in mind, Time's Arrow takes us back to the very beginning, and discovers how the *Star Trek* concept was re-tooled for new audiences, from network execs nervously holding the purse strings, to an effects-savvy post-*Star Wars* audience, to the kids of today for whom the original *Star Trek* was just some old TV show.

Boy, do those kids need educating!

This summer, our world will fall *Into Darkness*. Let's just hope it waits until we've all seen the movie.

Beam me up.

Christopher Cooper
Editor

We want to know what YOU thought of *Star Trek Into Darkness*

Email us at startrekmagazine@titanemail.com, with your comments on the magazine or about *Star Trek* in general, or write to *Star Trek Magazine*, 144 Southwark Street, London SE1 0UP

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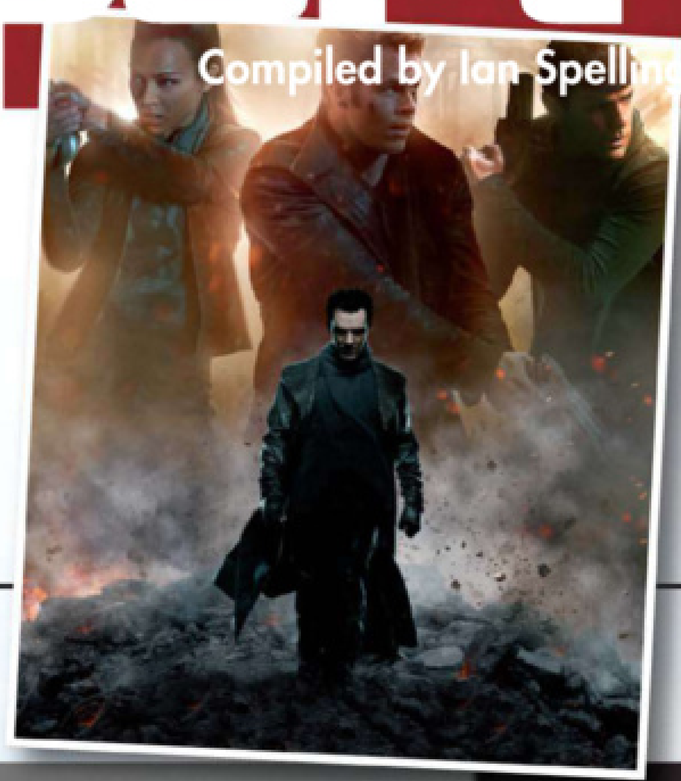


INTO THE DARK

Take your seats for the new *Star Trek* movie!

The day after the end of a global, two-week tour, promoting *Star Trek Into Darkness* to the world's media, *Star Trek Magazine* caught up with Bad Robot producer Bryan Burk to find out what he'd learned from his travels, and what to expect from the new movie.
By Tara Bennett

Benedict Cumberbatch, Alice Eve and Bryan Burk on the UK publicity tour for *Star Trek Into Darkness*

"When you go around the world, you find there are significantly less *Star Trek* fans than there are in the United States," says Burk. "In some cases you understand why, like in France. They didn't get the original *Star Trek* until the 1980s, so that was post all three *Star Wars* films. It wasn't in their zeitgeist in the same way. What's awesome is I would meet people who had never seen *Star Trek*, but they would say they saw the 2009 film – and then they went back. You realize, for some people, it's a new gateway into *Star Trek*, and understanding that world."

As new fans dip back into previous *Trek*s, Burk is excited about the storytelling opportunities offered by J.J. Abrams' alternate *Trek* universe "By creating a new timeline that acknowledges all the [*Star Trek*s] that came before, it freed us to go forward, and not step on toes," he explains. "The last film freed us up, and now this film says, 'Here we go!' I'm excited for everyone to jump onboard with this film."

Four years between adventures is longer than the original show's run on TV, and Burk reveals that the Bad Robot team took the responsibility of creating a sequel very seriously. "We didn't want to go into a sequel just for the sake of doing a sequel. We were fortunate to have some goodwill on the last film, and it was well-received. It's for that reason you don't want to just go, 'Ok, we're in the clear!' and go forward. How often do you go see a movie you love, and then see the next one, and wonder what the hell happened? We wanted to figure it out, and hopefully take a step forward with it. How do we make it better, more emotional, and with more drama, action and impossible odds?"

One of those impossible odds is John Harrison, the villain of the piece. "I liked finding and figuring out a villain," says Burk of creating the character. "We wanted a person who was ruthless, conniving, and two steps ahead of everybody, and an even stronger one than our last."

"THE LAST FILM FREED US UP, AND NOW THIS FILM SAYS, 'HERE WE GO!' I'M EXCITED FOR EVERYONE TO JUMP ONBOARD WITH THIS FILM."

Harrison has been the subject of intense speculation, and fan excitement surrounding the film has made it tough for Bad Robot to keep the plot under wraps, but as Burk explains, their efforts are for the benefit of the audience. "One of the reasons we keep things secret is because it's a work in progress. All of your readers are aware that, regardless of your job, if someone is standing over your shoulder saying, 'Wait a minute, I want to do it this way,' you're going to be like, 'Hold on, I haven't even started yet!' It's the idea of allowing it to be worked on, and it's a very long progress. Even as I'm saying this (late in March, 2013) J.J. is in the edit room, still tweaking. We like the old days, where you would go to a movie, the lights would dim, and you go, "Where did that come from?"

As release day approaches, what has been the reaction to the movie so far? "From the *Star Trek* fans who have seen it, they all seem significantly more invested than ever," laughs Burk, "It's funny. As I've been going around, preaching that this movie is now more accessible to non-*Star Trek* fans, the second they come out, I'm hearing from them it feels like it was made more for *Star Trek* fans, so I think it will be significantly rewarding for *Trek* fans."

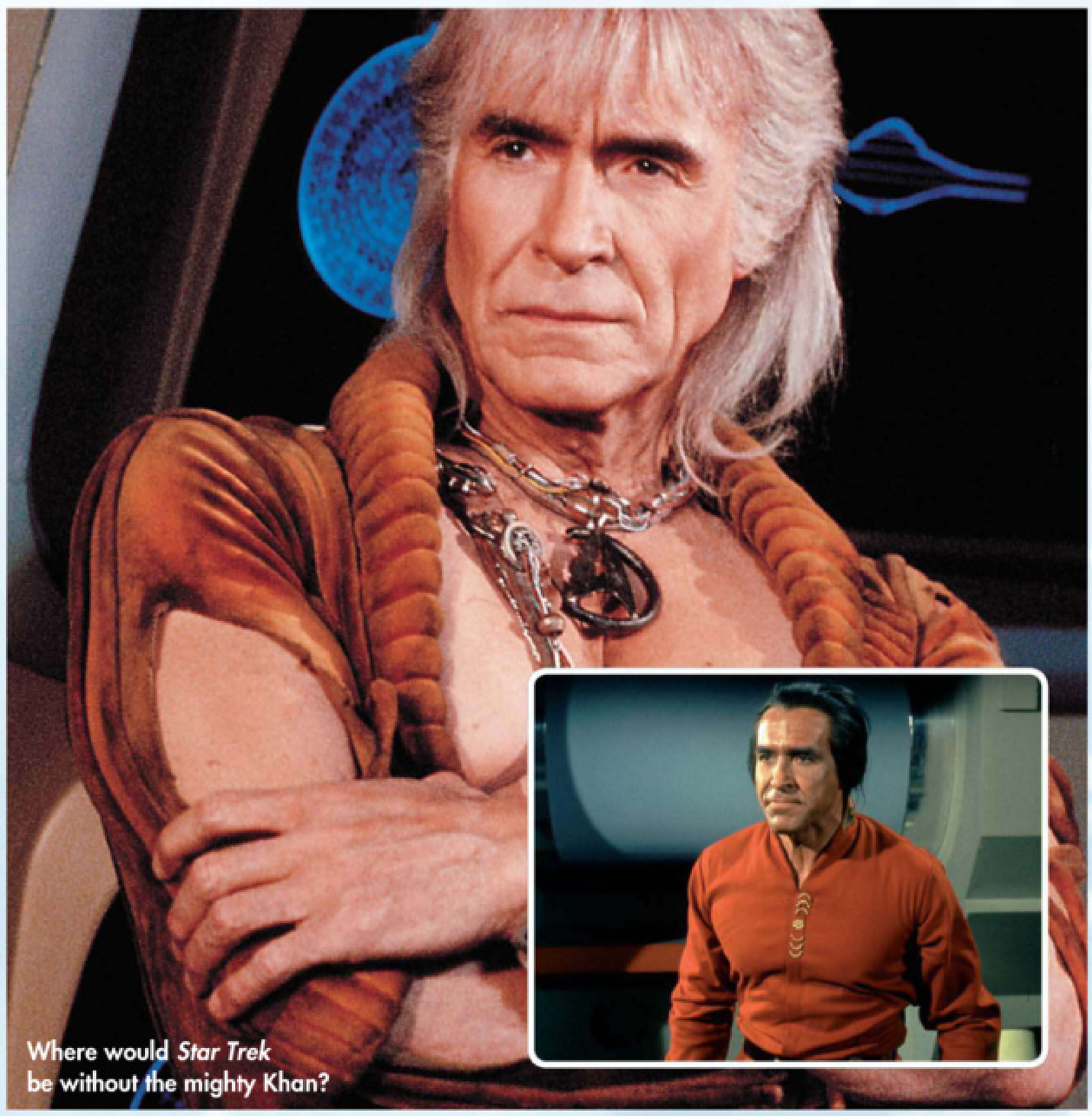
HIDDEN HISTORY UNEARTHED

Researchers uncover *Trek*'s forgotten history.

March 21st saw John and Maria Jose Tenuto, professors at the College of Lake County, Chicago, present "The History of *Star Trek*: From Concept to Screen" at the Aspen Drive library in Vernon Hills. What made this event truly special was the wealth of previously unseen, behind-the-scenes photographs, production memos, and draft scripts the couple unearthed while researching the papers of *Wrath of Khan* director Nicholas Meyer, held at the University of Iowa.

Their discovery of over 800 photos from the second *Star Trek* movie led them to dig deeper, and their new focus on central character Khan took them to UCLA, in search of similar archival material relating to the first season episode "Space Seed". The fruits of this further investigation uncovered not just a rare pictorial history of the making of early *Star Trek*, but information on lost scenes, filmed but ultimately deleted from the final episode, along with scripted scenes that never went before cameras.

"'Space Seed' may be the most important episode of the original show," John Tenuto told Bruce Ingram of the Lake County News-Sun, "If there was no 'Space Seed,' there would be no *Wrath of Khan*, and if it weren't for *Wrath of Khan* being successful, there would be no more *Star Trek*."



Where would *Star Trek* be without the mighty Khan?

MALACHI THRONE

It is with great sadness that we report the passing of actor Malachi Throne, who passed away on March 14th, 2013. Uniquely, Throne was the voice artist behind the Talosian leader in original pilot episode "The Cage", and later appeared onscreen as Commodore Mendez in the two-part episode "The Menagerie" – a story which incorporated his Talosian performance from the earlier pilot. The actor would later guest as Romulan Senator Pardek in *The Next Generation* episode "Unification".

KLINGON FOR DUMMIES

Learn Klingon the easy way.

There have been university courses in Klingon for those with a gift for linguistic excellence, but for the rest of us, "How To Speak Klingon" – the new book by Ben Grossblatt with illustrations by Alex Fine, published by Chronicle Books this April – should prove a handy shortcut.

Incorporating a built-in audio module to help with pronunciation, this essential guide offers an array of crucial Klingon phrases, such as "You bludgeon divinely", "Today is a good day to die", and "Your mother has a smooth forehead", as well as phrases used commonly in intergalactic travel, including "Passport? My fist is my passport!"

Illustrated scenarios set the scenes, and offer additional useful phrases that will help a weary traveler make their way across the galaxy without impugning any Klingon warrior's honor.

AFTER *DARKNESS*

IDW continues the adventure.

With a raft of *Trek*-related releases coming up from the comic publisher in May and June, of particular interest is the continuation of its *Star Trek Ongoing* book (see our look back at IDW's new continuity later this issue). Issue 21 picks up right where *Into Darkness* leaves off, as Kirk and the *Enterprise* crew confront a dire new threat, rising in the wake of the movie's momentous events. Mike Johnson is joined on writing duties by "Batman: Gates of Gotham" scribe Ryan Parrott, with art by Erfan Fajar.

May also sees the release of *Star Trek Classics, Volume 4: Beginnings*, featuring DC Comic's six-issue *Next Generation* mini-series from 1988, written by Mike Carlin, with art by Pablo Marcos, and featuring a cover by Bill Sienkiewicz.

In June, along with Issue 22 of the *Ongoing* series, IDW release a fourth volume of earlier issues from that title, featuring alternate universe adventures which first appeared in issues 13 through 16, including an all-new re-imagining of the classic Mirror Universe.

Another trade paperback released in June tells the most super-powered *Star Trek* crossover tale ever (at least since the *Enterprise* crew met the *X-Men*). *Star Trek/Legion of Superheroes* sees Kirk and friends working with DC's heroic Legionnaires, in a book by writer Chris Roberson and veteran artist Jeffrey Moy.

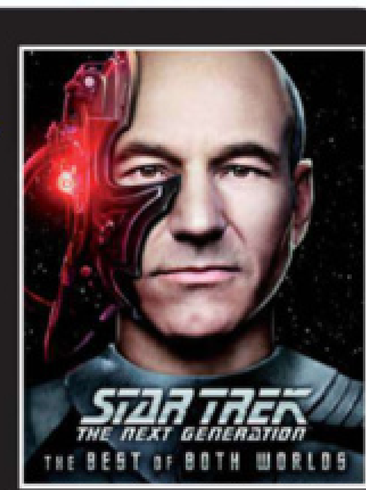
ERRATUM

Red Matter Strikes the *STM* Newsroom.

Last issue we mistakenly reported a Propworx auction would take place on March 24, 2013. It had, of course, taken place a full year earlier in 2012.

We apologize to readers for any misunderstanding, and promise to cross-check our temporal coordinates more carefully in future (or past, depending on which quantum reality we find ourselves reporting from).

BEAM UP, DOWNLOAD



With the explosion in broadband internet services and video-on-demand, *Star Trek* fans have been able to get their fix of space adventures digitally for some time, but until recently there's been something lacking. In March, Season One of *Star Trek: The Next Generation* in full HD became available for download from iTunes, with Apple's content ecosystem offering the entire first season for $69.99, with individual episodes available for $2.99. US streaming service Hulu is also now streaming Season One in HD, via their free streaming service. Additional seasons (plus every TV episode of *Star Trek* ever) are available via their subscription service, at $7.99 per month.

Those who prefer to keep their *Star Trek* collection in the physical realm of shiny mirrored discs are also being well catered for, with the recent Blu-ray release of *Star Trek: The Next Generation* Season 3 on April 30th, alongside the thrilling feature-length edit of *The Best of Both Worlds*.

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GOING FOR GOLD

win!

Win top-tier tickets to the 2013 Official *Star Trek* Convention in Las Vegas.

It's the hottest ticket of 2013 for *Star Trek* fans, and *Star Trek Magazine* has joined forces with Creation Entertainment to offer two lucky readers a Gold Weekend Pass, worth $729 each. This top-end package has totally sold out, meaning this is your only chance to get hold of the very best reserved seats in the main theater, where all the event's major guests will appear. What's more, those seats are yours and yours alone for all FOUR DAYS of the convention, including Saturday night's traditional Gala Celebration – an all-star cabaret night, backed by a sensational band!

The Gold Weekend Pass carries with it a number of fantastic benefits, including complimentary in-person autographs from 13 *Star Trek* celebrities, including Alexander Siddig, Linda Park, Marc Alaimo, Nicole de Boer, Nana Visitor, Dominic Keating, Casey Biggs, Jeffrey Combs, Mark Sheppard, John Schuck, Michael Westmore, Rick Sternbach, and Salome Jens! You will get to personally meet all these wonderful stars, and can bring an item to be signed or purchase a photo or souvenir at the convention itself. You'll also have complimentary admission to the secondary theater featuring non-stop entertainment, panels, contests and discussions!

Please note that the guest-list is tentative and subject to change at any time. Check out the Creation Entertainment website for up-to-date information: www.creationent.com

If late nights are your thing, there's complimentary admission to the Saturday Dessert Party, with delicious desserts, the company of fellow fans from around the galaxy, and more live entertainment. It's the biggest party of the convention, and it is exclusive to Gold Weekend and Captain's Chair Patrons only. You'll also get a wonderful dinner and dessert at the Gold Patrons Thursday Night Dinner Party, which for the past two years has been held at The Voodoo Lounge at the top of The Rio, overlooking the amazing Vegas skyline.

You'll also have your own "Creation *Trek-Trek* Card", filled with free gifts and with bonus offers for the vendors room. The 2012 gold card offered hand-signed autographed *Star Trek* photographs, autographed genre celebrity photos, discounts, and lots more!

Creation Entertainment's Las Vegas Official *Star Trek* Convention takes place from August 8th to the 11th, 2013.

So, what do you need to do to win? Just answer this one simple question before the closing date of July 14th 2013:

What date saw the broadcast of the final episode of the original *Star Trek* TV series (in the U.S.)?

Email your answer to startrekmagazine@titanemail.com, with the subject line "Vegas Competition", or send it on a postcard to:

(US readers) *Star Trek Magazine*, Titan Magazines, 2819 Rosehall Lane, Aurora, IL 60503; (UK readers) *Star Trek Magazine*, 144 Southwark Street, London SE1 0UP.

Don't forget to include your full name and postal address.

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Prize includes two Gold Passes for the *Star Trek* Convention in Las Vegas (please see full description and Terms and Conditions at www.titanmagazines.com/stgold). Please note that this prize does not include transportation, accommodation, spending money or any other expenses that may be incurred at, or getting to, the convention. Any additional costs will need to be paid, in full, by the winner. The competition promoter is not liable for any additional costs incurred.

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Star Trek Magazine talks exclusively to the cast and crew of the new *Star Trek* movie, and goes behind-the-scenes to follow the inside story on how *Into Darkness* was made...

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J.J. ABRAMS

DIRECTING

STAR TREK INTO DARKNESS

Described by Benedict Cumberbatch as a polymath, J.J. Abrams approaches every project with absolute dedication, gusto, and more than a touch of creative genius. While readying to embark on a new adventure in a galaxy far, far, away, the director reveals his passion for *Star Trek* isn't something he's going to let go anytime soon.
Interview by Tara Bennett

If you haven't figured it out by now, don't bet against J.J. Abrams. As a writer, producer, director (and even composer), Abrams has been figuring out how to tell stories in the most engaging and surprising way possible since he was a little kid, making Super 8 films with his buddies. Once he graduated from college, he threw himself into the business, and made his mark as the guy that created TV shows like *Lost*, *Fringe* and *Alias* – high-concept shows that looked like an impossible sell to the mainstream viewing public, yet became modern era water-cooler classics.

Success on the small screen opened the door to movies, where he's helped reinvigorate a myriad of genres from found-footage films

J.J. Abrams with writer Alex Kurtzman

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"WE KNEW THERE HAD TO BE A MORE COMPLEX STORY, A DEEPER STORY, BECAUSE THE FIRST FILM WAS SORT OF GLORIOUSLY INNOCENT."

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Chekov in action

(*Cloverfield*) to blockbuster action films (*MI:III*), and even bygone Spielbergian kid adventure films (*Super 8*). So when Abrams and his Bad Robot creative team signed on to make *Star Trek* relevant to a new generation, four years ago, no one should have second-guessed him because, well, we know how that's turned out.

Now in May 2013, audiences are beside themselves with excitement for its sequel, *Star Trek Into Darkness*, awaiting the continuing adventures of Captain James Kirk (Chris Pine), Mr. Spock (Zachary Quinto) and their crew of rebooted, yet equally beloved characters. Abrams' big gamble in 2009 hit the jackpot with a new generation of moviegoers, long-time *Trek* fans, and critics alike. But as everyone knows, in Hollywood it's not enough to get it right and go away. The real test is repeating the magic... and that's where things get really scary.

Luckily, Abrams isn't afraid of a challenge, and the director admits that while he and his team may not be the underdogs anymore, it was *Star Trek* itself that was their creative ace-in-the-hole. Abrams explains, "I feel like when the first *Star Trek* we did came out there hadn't really been movies in a while, and people were down on *Star Trek*. In a way, we came into it as a great situation, in that we could really reinvent it. Now we are coming into it on the heels of what we did last time. You never really know why some things work. It is alchemy, and you can't really prepare and know exactly how it's going to work because there's magic in how it functions. So following in our own example, you hope and pray, and work your ass off to achieve a similar magic. I think the key to that are the characters that [Gene] Roddenberry created that we've tried to bring back, and do them and do him proud. And then part of it is that the actors are extraordinary in the roles. Part of it is the incredible editors, designers, composer, the costume designer... everyone, with very few exceptions, came back [for the sequel], and I think we all felt we have to outdo ourselves not with scale, or bombast, or pyrotechnics, but to maintain the thing we did last time. Despite it being called *Star Trek*, it had to be real. You had to feel it. Yes, it's hyper real, and a little bit more of a bigger show than life with a future view of humanity, but at the core it only works because you desperately love these characters."

"THE IDEA OF AN ACTION SEQUENCE THAT IS HARROWING, EXCITING, AND SCARY, INVOLVING KLINGONS AND OUR CHARACTERS, WAS TOO DELICIOUS TO PASS UP."

Star Trek Into Darkness director J.J. Abrams

TESTING TIMES

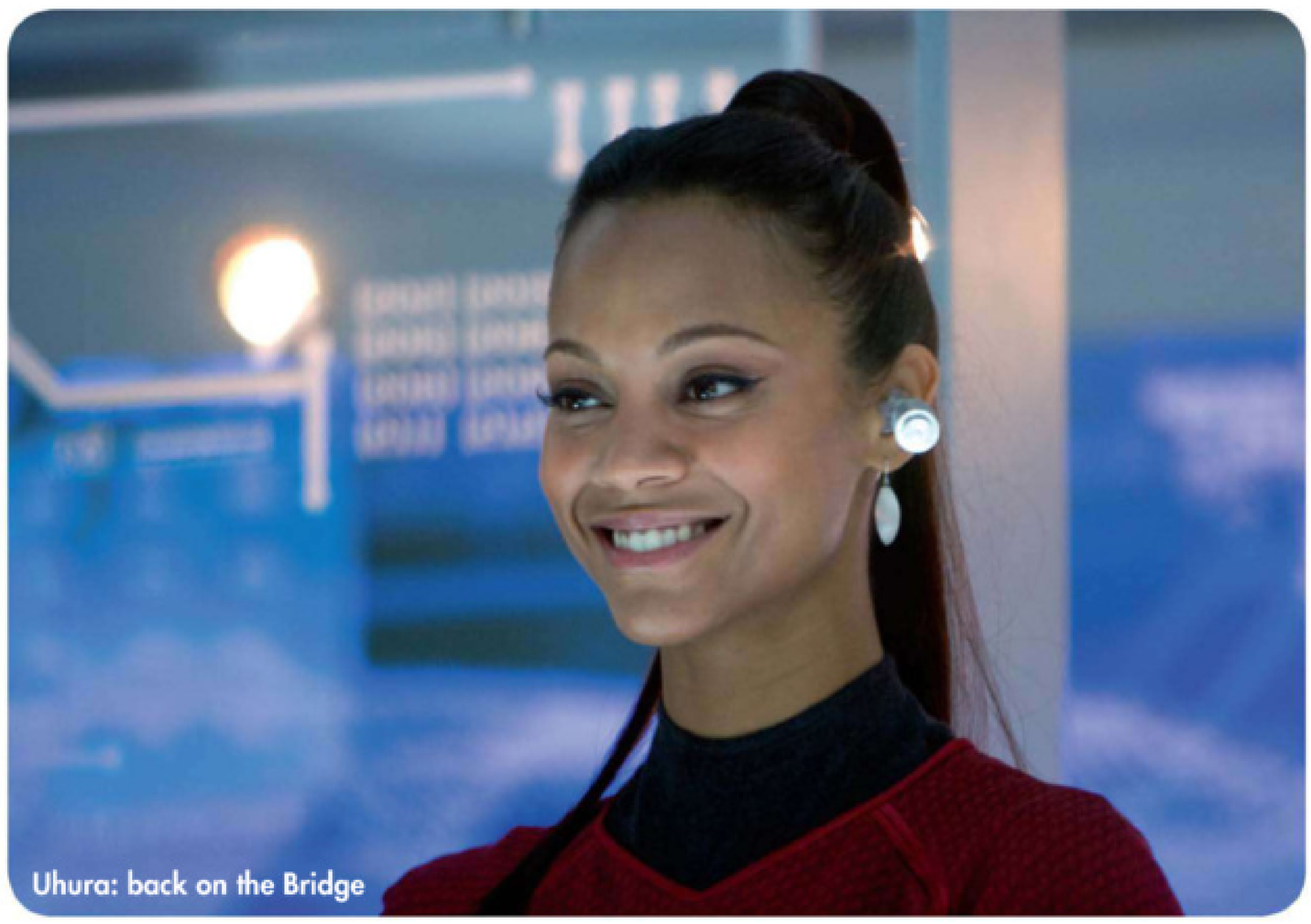
Since the first film came out, fans and entertainment outlets have been relentlessly suggesting and speculating about where the sequel could go. Couple all of that chatter with 40-plus years of actual *Trek* canon to consider, and you could easily become fetal in the corner with indecision. Abrams says he and his writing team of Bob Orci, Alex Kurtzman, Damon Lindelof, and Bryan Burk bypassed that by leaning on their trusted internal instincts. "I think certainly Bob, Damon and Alex are in tune with what the fans are saying and what they want. While I am as well, I feel like those

guys are more wired, or wireless, than I am. I feel like anecdotally I hear what certain people are saying. I came to this [franchise] as more of an outsider. I entered this world really intrigued by it, but not really a pre-existing fan. However, Bob is obsessed," he laughs. "I feel like the great thing about that was that we were able to be aware of the chatter, just like in the first movie, hearing what people might want, or not want, or expect or resent, or have to be concerned about. At the same time, Bryan (who had never seen an episode) and I were able to approach this with a spectrum of points of view. While people were [suggesting] things, none of that really mattered much to me, because I felt I was coming from the point of the moviegoer who just wants to be entertained, understand, and care about the world and the characters. I will say nothing matters more to us than the fans, and making sure they are getting something they love. But having said that, we can't make a movie for pre-existing *Star Trek* fans, we have to make a movie for moviegoers, and if you happen to be a *Star Trek* fan, you'll benefit because we are looking out for you, and we respect what you are bringing to the film. The goal here is to cast a wide net and get people into the theater that might think *Star Trek* sucks, and then they realize they had a rousing time and cared desperately about these characters, like *Trek* fans have for years."

Abrams says they knew creatively they wanted *Star Trek Into Darkness* to test the still green Captain Kirk and his adjusting crew not long after the events of the original film. "We knew there had to be a more complex story, a deeper story, because the first film was sort of gloriously innocent in all these people coming together that didn't know each other. So the second film is really about testing those relationships by default, in that they have to go through something more extreme and more intense. While Kirk went through a hell of an adventure, and found a family, I think he also was put in to the position of Captain prematurely. What this movie does is prove that, and force him and the rest of the crew to step up. The question is will they, and can they survive?"

ANOTHER DIMENSION

Kirk and company's journey will get played out on an epic scale, because Abrams admits that his *Trek* films also have to function as massive event movies, utilizing all of the best technology and movie-making wizardry that a sci-fi space film demands. In trying to raise the creative bar, Abrams admits that *Star Trek Into Darkness* has


Uhura: back on the Bridge

turned out to be his most challenging directorial effort by far. "I think part of it was the scope of it," he explains. "The scale of the movie was pretty huge. I think that it was also about trying to take what we did before and embrace the things that worked, and try some things that we hadn't done. Part of it was realizing there are always things [in the original] that I look at and wish I had done this or that. It's a little bit of a second chance to try and do some things that didn't quite work the way I wanted them to, and then do some things I didn't get a chance to do before."

From a technological standpoint, Abrams upped the ante by shooting several sequences in IMAX, and by also committing to doing a 3D print (achieved through a new 2D to 3D conversion process) for the first time. "Shooting IMAX is a hassle," he laughs frankly about the inherent issues with those decisions. "The cameras are huge, heavy, and loud. But for all the obvious problems, it is worth every difficulty and delay you have, because the quality of the image is extraordinary. As for the 3D thing, I never had a huge issue with it, but I was never actively a fan. When I started to see some of the images from the first film converted into 3D, I was amazed how well the 3D conversion works. It used to be something correctly assumed to be a lesser approach, and the quality suffers for it. We are doing some new techniques that I think push the experience, while allowing people like myself, who never really enjoyed [3D], and in some cases couldn't even see it – there were times I felt like my eyes crossed – to get it. This new process uses multiple virtual cameras to push the perspective and depth in certain ways, towards how people see in 3D. It mitigates the problems that cause people like me not to get it. Ultimately I feel like, looking at what we have, there are moments that truly make me laugh because we go from hopefully cool compositions in 2D to something that is more of a rollercoaster ride in

J.J. Abrams with Bob Orci on set

J.J. Abrams takes the *Enterprise* crew *Into Darkness*

3D. And that's not to say the 2D experience wasn't the primary focus. All I wanted to do was make sure I made a movie that was working in 2D, but if you see it in 3D you get a little more bang for your buck."

Going back to story, Abrams says they throw a few adversaries at Kirk to really push the action in this film. He teases that old school *Trek* fans will finally get to savor the introduction of Klingons. "It's an important story point, as you'll see in the movie. While the idea of Klingons was something we wanted to do in the first movie, they ended up being superfluous, given the story of Nero (Eric Bana). It complicated his back story a little bit, and now there's a real logic to why we bring them into this film. Plus we couldn't do two movies and not have the Klingons," he chuckles. "The idea of an action sequence that is harrowing, exciting, and scary, involving Klingons and our characters, was too delicious to pass up."

THROWING DOWN THE GAUNTLET

Abrams also touches on Benedict Cumberbatch's John Harrison, who will have a very deep story that will work for new fans and old fans. "Nero was a wonderfully worthy adversary for a newly-forged team, but [here] we needed someone who would get under their skin, and challenge them in a way they could have never survived when they first came together. We always knew it was going to be more of an extreme story, pushing limits dramatically and emotionally. There would be more questions of who to trust, and of manipulation and difficulty, rather than just a raving, lunatic Romulan. We were going to have someone who could push the buttons of the crew, and test the mettle of their relationships. So we always knew we would go darker, deeper, and really see what it's like for these people to experience that, and can they get through that gauntlet alive."

"MY INVOLVEMENT IN THE NEXT FILM IS WITHOUT QUESTION. I LOVE THIS WHOLE UNIVERSE, AND THESE PEOPLE, TOO MUCH."

The director says that Cumberbatch rises to the challenge of being all that and more in the film. "Damon suggested I watch *Sherlock*, which I had not seen. And like everyone who has seen it, I was gripped by his brilliance, his speeches, his sense of humor, and his voice is unparalleled. You cannot deny that he brings a crazy power to whatever he does. And ultimately, because of the story of Benedict's character, Kirk ends up being challenged in a way that is very specific to his story. I think it ends up being something that does push Kirk to a place he's never been before."

Of course, fans already want to know if there will be a *Trek* 13, and if the films were conceptualized to tell a story in three parts. Abrams says, "We've discussed a lot of possibilities about what might happen down the line. I wouldn't say there has been a trilogy planned. I would say there are a number of storylines that get us excited. We really are taking this journey one step at a time, and while there are a lot of ideas we have now for what might be a third movie, it's really up to the audience to determine if that is something that comes to pass."

However, the big question is: will Abrams be able to helm the next installment, considering his job as the director of the new *Star Wars* film? Abrams chuckles, "In the category of one step at a time, we're finishing this movie. I would say I have put too much of myself – we all have – into this world and these characters, that my involvement in the next film is without question. I love this whole universe, and these people, too much. If I end up directing another movie, that remains to be seen. We'll finish this one first then we can talk about the next one, if we get so lucky."

J.J. Abrams and composer Michael Giacchino

KIRK

CHRIS PINE

Main photos © Zade Rosenthal

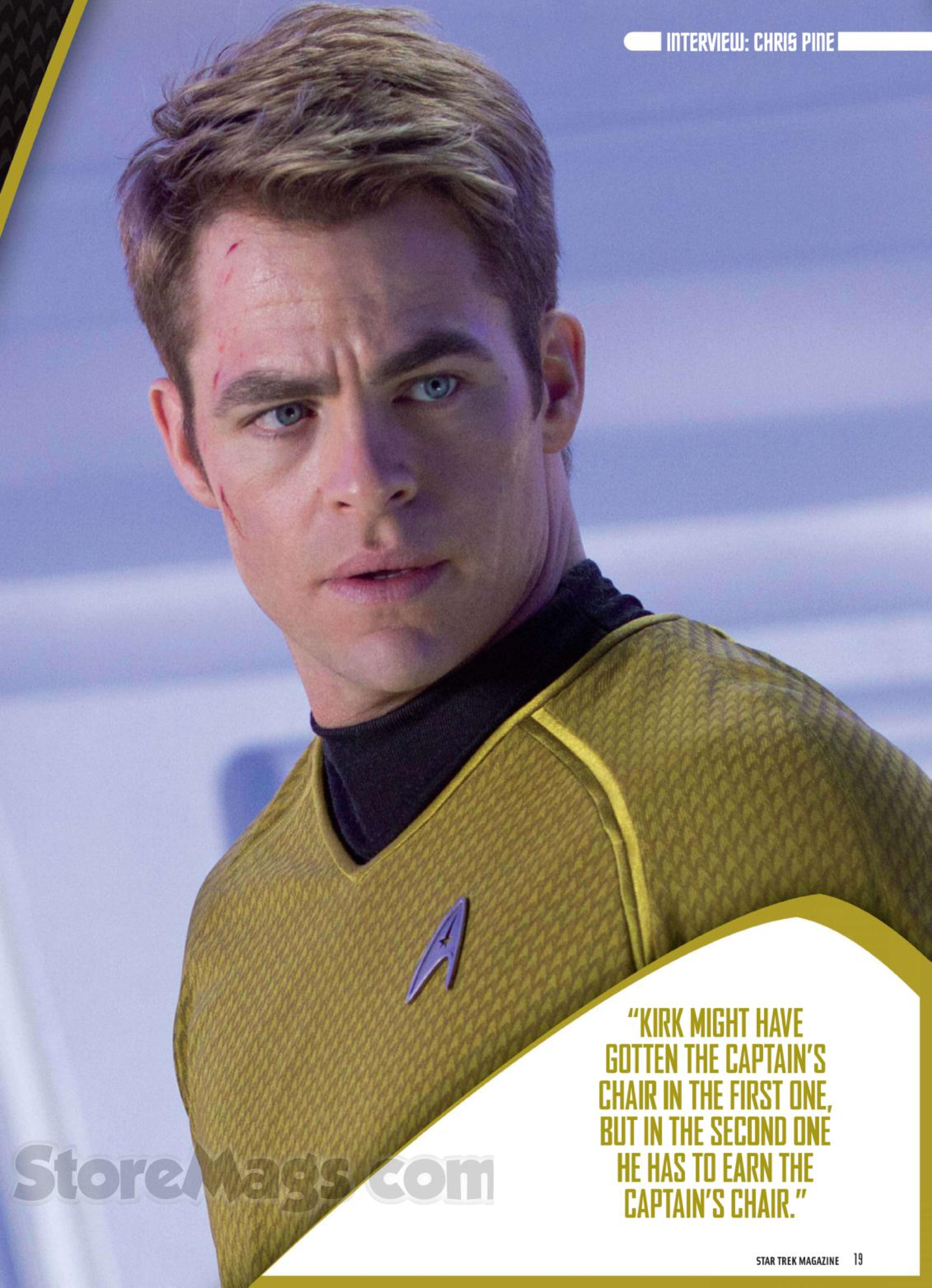
Before taking on the iconic role of Captain James Tiberius Kirk in 2009's *Star Trek*, Chris Pine had appeared in TV shows from *ER* to *Six Feet Under*, by way of *CSI: Miami*. Soon to be seen as the new *Jack Ryan*, his Hollywood star is definitely in the ascendant. With *Star Trek Into Darkness* about to hit cinemas, Pine talks to Tara Bennett about returning to the Bridge of the *Enterprise*.

***Star Trek Magazine*: You've had a few years with the Kirk character on your resumé now, so has your life changed in unexpected ways since *Star Trek*?**

Chris Pine: Yeah, definitely. Professionally, it opened up a lot of doors. It gave me a lot of opportunities I hadn't had before I signed up to do the films. There's a decrease in anonymity, but it's always nice to hear people shout your name, and people enjoyed the first film. Things have definitely changed, but it's all welcome stuff.

Do you consider Kirk the most loaded role you've done?

When we all first signed up to do it, and began making the first film, J.J.'s prescription to us was that it was our job to make our characters specific and unique to us, which was nice to hear because, obviously, there are many, many years, and many stories that other actors have already done in these iconic roles, with these iconic characters. Hearing that gave us freedom to take as much as we wanted from what our predecessors had done, and to run with whatever we thought was necessary to bring



"KIRK MIGHT HAVE GOTTEN THE CAPTAIN'S CHAIR IN THE FIRST ONE, BUT IN THE SECOND ONE HE HAS TO EARN THE CAPTAIN'S CHAIR."

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CAREER NOTES

TELEVISION

ER (2003)
The Guardian (2003)
CSI: Miami (2003)
American Dreams (2004)
Six Feet Under (2005)

FILMS

The Princess Diaries 2: Royal Engagement (2004)
Just My Luck (2006)
Smokin' Aces (2006)
Unstoppable (2010)
This Means War (2012)
Rise of the Guardians (2012)
Jack Ryan (2013)
Mantivities (2014)

Kirk: armed and ready

our characters to life. I think of Kirk as less of an iconic character and more as a character given to me on the written page. I used my script as my "bible", and tried to make sense from that. I also tried not to do Bill [Shatner], because he obviously made an incredible mark on this character, but I thought it was necessary to pay tribute to that.

In *The Captains* (Shatner's entertaining and enlightening documentary), you talked with Bill about infusing your Kirk with some of his performance attributes, to create a subtle connection. What did you use?

"THE FACT THAT KIRK IS THE CAPTAIN OF THIS SHIP, AND IS GOING THROUGH A MAJOR EXISTENTIAL CRISIS, DOES NOT BODE WELL."

For me, watching the original series, it was really his sense of humor. I thought he was incredibly funny. Often times he was doing comedy that I think was maybe going over people's heads, and people mistook for hammy. But I think he is such a finely skilled actor, with a fine sense of the absurd and a sense of his own self, which he used to great effect many years later playing Denny Crane, on *Boston Legal*. So that, to me, was what I really, really enjoyed about his performance. It was something in this new incarnation that we all talked with J.J. about, the use of levity and the fact that, as dark as some of our stuff is in this new film, we always have time to smile and make people laugh.

Kirk, Scotty and Bones assess the situation in sickbay

Kirk receives some words of wisdom from Admiral Pike

How did Shatner entice you to be part of *The Captains*?
His producer worked out at the same gym that I did. I first heard about it that way. (*Laughs*) He had pitched this bit that we ended up doing, with the arm-wrestling, and I told my publicists to let his people know that I was happy to do a sit-down interview but I wasn't really interested in doing any kind of 'bit'. And then on the day, Bill comes into my room, and he has all these notes written on napkins and note cards. He was so excited about this whole thing, and it's virtually impossible to say no to the man when he's there, acting out every little beat in our wrestling match. He was directing it in the room. I hadn't spent as much time with him alone as I did that day of the interview. He's an interesting, funny, charismatic man. I was quite taken by what a good interviewer he was. First of all, I thought it was kind of ridiculous my doing it. Everybody else involved had years playing these characters. I felt like some kind of poser on *Inside the Actor's Studio* or something, but it was fun, and we had a good time doing it.

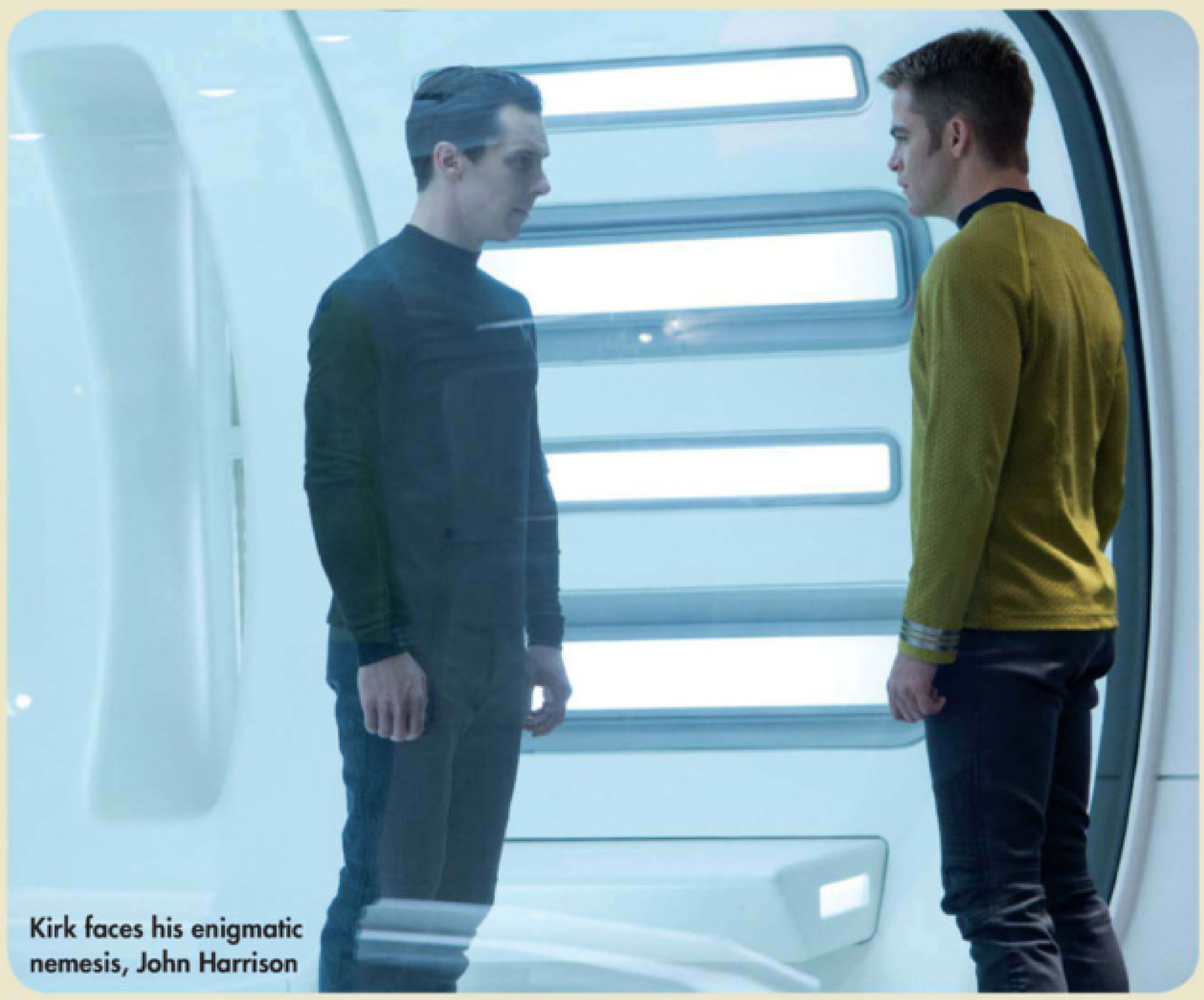
Speaking of feedback, was there any advice about playing Kirk that stuck with you as you started the sequel?
Once J.J. gave us the script, it all made sense. Really, what he kept stressing in the second one was the fact that Kirk might have gotten the Captain's chair in the first one, but in the second one he has to earn the Captain's chair. What does it mean to be a leader? In the first one, he became one very quickly and accidentally. In the second one, he finds himself growing up very fast, becoming an adult very fast. The bravado he does so well in the first film, in the second maybe isn't the best quality or color with which to lead these men and women into battle. It's really about humility, and maturity, and growing up in a couple of hours.

Obviously the media was bugging you for years about the sequel, but what was the secret development process like for you? Did you check in with J.J. along the way, or did you just get the script?
It's really J.J.'s show. He's the master magician behind everything. There were a couple years when he went off and did other things. I would hear trickles through the information grapevine, through [writers] Damon (Lindelof) or Alex (Kurtzman), what they were thinking about for the second one. But I knew nothing until I got to read the script, under lock and key, in one of the producer's offices. So, we very much await J.J.'s orders, and once it begins it's a much more collaborative experience.

It's a lot of fun to be able to come to set, as scary as it is that things may be changing a lot, as Alex, Bob (Orci) and J.J. figure things out, and what might work better. It's also very exciting to see how these

Kirk and Spock take their crew *Into Darkness*

minds that came from television – which happens so fast, and where they had to be nimble and on their toes, and nothing was precious – it's fascinating to see how they work in the shorthand they have, and to be included in conversations about what might happen to the character, where he should go, and how a line might affect X, Y, and Z.


Kirk faces his enigmatic nemesis, John Harrison

What initially stood out to you about *Star Trek into Darkness*?

The sheer scale of it. There's a lot of destruction, and a lot of explosions. The fact that Kirk is the Captain of this ship, and is going through a major existential crisis, does not bode well for where the crew and the *Enterprise* find themselves in the middle of this picture. It's really exciting, because in any great epic story, you want it to go from A-Z and back again, and this has so many different colors. It has the excitement, it has moments of levity, it has the romance. A big, steaming apple pie of all sorts of great things.

When you got ready to don the uniform again for *Into Darkness*, how did it feel: less nerve-wracking or more because of the success of the first one?

It was actually a little more nerve-wracking the second time around. Any sophomore outing for an artist is like, "Man! We did a good job, and now people are expecting more!" The first one was much easier, because there was almost an expectation of failure, so there was that wonderful position of being the underdog and saying, "Wait until you see what we have up our sleeve." To J.J.'s credit, and I've said it a thousand times, he knows how to cast well, and he's a great general. When you come on set, he makes the actor, the grip, the craft service person feel like a part of one big family, making something special. Then it just becomes about the scene. It might be on the Bridge of the *Enterprise*, but it's just another day, and another scene, trying to make it the best.

Where is Kirk in relation to his crew at the start of this new story?

It's a bunch of young kids newly thrown together, still trying to figure themselves and their relationships out. I think there is a [different] dynamic between these characters, and who they trust, between the original series and these films. For instance, [Shatner's] Kirk is the man of action, and the man who trusts his gut but knows it's better and wiser to defer to the logic of Spock on occasion. This Kirk is still trying to figure the best way to lead, and who his consigliore's are, and who it's wisest to trust. They're not quite there yet, but they are moving towards that, and I think it makes for an interesting story.

IF YOU COULD SWIPE ANY PIECE OF *TREK* TECH FOR YOUR REAL LIFE, WHAT WOULD IT BE?

I'd just take the whole *Enterprise*! Forget the tricorder, I would take the whole ship!

"HARRISON'S ABILITY TO LASER IN ON KIRK'S INSECURITIES, AND MAGNIFY THEM, AND THEN MIRROR THEM BACK AT HIM, IS TERRIBLY FRIGHTENING FOR KIRK."

Where are Kirk and Spock in this film? Still as contentious as in the first?

I would say the defining feature of these two characters – with Spock being a man of logic, reason, and who works well in a system, and our version of Kirk who is a bit more rebellious, follows his heart, is way more emotional, and doesn't work best in a system – they come to a head in this film, in a way that allows these two characters to learn much more about one another, to respect one another's perspectives on the world, and to more fully realize who they are.

***Trek* has some great villains, so how is Benedict Cumberbatch's John Harrison meant to test Kirk?**

To break him down. Benedict's character is able to cut Kirk down to size. This arrogant man at the beginning of the film, who thinks he can do anything, quickly realizes that he can't. He realizes he's not the smartest, not the fastest, not the ballsiest, not the strongest, and he finds himself on his knees, very, very scared. I think Harrison's ability to laser in on Kirk's insecurities, and magnify them, and then mirror them back at him, is terribly frightening for Kirk, as he finds himself in the middle of this storm.

Having seen the finished film, what's surprised you most?

It's probably that this film manages to fulfill people's expectations of what a tent-pole summer movie should be, which in the past five years has become quite a feat in terms of spectacle. There are certain things we had to do to satisfy a modern audience's craving for that. I think we hit it out of the park. The action sequences are spectacular. People can expect to see something fantastic. We also married that with what people love about *Star Trek*, which are complex, human dramas. I think we have that going for us. Also, this cast is a really tight group, off-set. Hopefully that kind of friendship, and bond, will seep into this film. It's that final patina in a film about a bunch of characters you are watching, where you really believe they care about one another. We do. We have a great time and hopefully that love found its way into the film.

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JOHN HARRISON

BENEDICT CUMBERBATCH

Main photos © Zade Rosenthal

Having made his name as Conan Doyle's super sleuth *Sherlock*, Benedict Cumberbatch is set to gain a whole new legion of fans by becoming the bad guy. The versatile British actor talks to Christopher Cooper about his villainous new role in *Star Trek Into Darkness*.

Star Trek Magazine: When you first got the part of John Harrison, how did they entice you to it? Did you get to read any of the script, did you audition, or did they come after you?

Benedict Cumberbatch: J.J. pitched the idea of the character to me before I did a taped audition on my iPhone, in my friend's kitchen. I was just enjoying Christmas, and getting these frantic calls from the USA saying 'can't we get your tape?' There were literally no casting agents in town, so I was scrambling about, trying to make something work, thinking this is not going to happen before Christmas. Then my friends came through, very last minute, saying 'we'll tape you, it's fine'.

"TERRORISM IS A DAILY PART OF OUR NEWS CYCLE, A DAILY PART OF OUR LIVES THAT WE'VE ALL BEEN AFFECTED BY IN SOME WAY."

Storemags

CAREER NOTES

THEATER
Hedda Gabler (2005)
Frankenstein (2011)

RADIO
Cabin Pressure (2008)
Neverwhere (2013)

TELEVISION
Cambridge Spies (2003)
Sherlock (2010)
Parade's End (2013)

FILMS
Hawking (2004)
Atonement (2007)
Four Lions (2010)
Tinker, Tailor, Soldier, Spy (2011)
War Horse (2011)
The Fifth Estate (2013)

Harrison has a point to make

They really wanted to help out, so we did two takes of, I think, two or three scenes, picked the best ones, and then it took a whole day to compress the file. I'd never sent something via weshare or transfer or dotcom or whatever, some Russian website, so that was another day of faffing about.

I was eager to find out, after all that effort, then I got word that J.J. had gone on holiday, so I kind of forgot about it, as much as I could. I got the call on the evening of New Year's Day, and it was amazing. I didn't fully know what I was getting involved with, I hadn't read a whole script, so I took a leap of faith based on the pedigree of J.J.'s film making, and obviously the first rebooted *Star Trek* in 2009, which I love.

Were you a *Star Trek* fan prior to being cast?
I never really saw it that much. I've just never had a fanboy following of anything in particular – I'm sure I'm missing out, whether that be football or *Star Trek* – so I've managed to avoid being an all out fan. This is the first proper involvement I've had with anything of this ilk, so I did a little bit of catching up on what kind of universe I was stepping into, but the primary lure was to work with J.J. and the cast of the first film, who I thought were outstanding. I realized as I was watching it that I must have let a little bit more Trekkie folklore creep into my mind than I'd thought, because I got a massive kick, as I think a lot of fans did, of seeing this genesis, this origin story, of seeing Uhura, Scotty, Spock, all of them, coming together for the first time with Kirk. I remember in the cinema – having literally been told by everybody I know, not only *Star Trek* fans, that it was just a really good film – being moved to tears for the first five minutes, then laughing out loud for the next ten, and being utterly on the edge of my seat for the whole ride. I thought it was brilliant.

Can Spock's logic defeat Harrison?

J.J.'s interpretation impressed you enough to sign up for the sequel?
Really that's the only calling card I needed. I mean, the guy's very smart, he does things with great integrity, and there's a huge well of good feeling behind what he does. It is about family, and he's created this family of slightly strange, as they were in the original series, this daring mixture of all sorts of people. In a very revolutionary way, the original TV series held a light up to a possible Utopian future of ethnic cooperation, where people will be able to mix, no matter what race, species, color and creed they were.

Harrison gets arrested for his terror attrocities

What I remember about the TV series is the idea that each one of them seems to be a morality play that taught us more about the now, even though the metaphor was the future. For procedural television, they were extraordinarily imaginative in the creation of these other worlds, creatures, and languages. I can completely understand the fascination of the fans in this rich universe of intelligence and information. I must've been hit a little bit by that when I was younger, but I didn't really take it in until I saw his film. I thought 'Yeah, I really care about these people, 'and that's what J.J. is brilliant at doing. I love his film-making, and sure enough the man in person is all about family. Any character development, any concerns you have, anybody who is additional to the cast or the crew of the *Enterprise*, you care about them all, they all have a case, and it's very beautifully crafted, so you have a proper, character-driven drama that happens to have all the lure and excitement of *Star Trek* added with the amazing possibilities of modern film-making. It's just thrilling work to do, it really is, because you know you're doing a big film but based on a very detailed, good script, with good ideas.

You've joined this cast, this family, but you've joined as the bad guy. Was that a difficult experience?

They were so respectful of that. There were only a couple of moments, which you'll probably get when you see the film, where it's very much about me being outside of their world, or separated in some way in what I'm doing. The joy of the character is that he does come from within, so there's an awful lot to play with there, in the context of who trusts who, who wants what from whom, and how to get what you want from whoever that might be.

"I TOOK A LEAP OF FAITH BASED ON THE PEDIGREE OF J.J.'S FILM MAKING."

There was only one occasion where I had the discipline to pull away from their camaraderie, and sit away in a corner and brood, darkly, because I had too much fun with them. I had so much fun with them, I hope that doesn't reflect itself in the film, because otherwise I'll be useless (*laughs*).

They're a lovely, incredibly witty, brilliant bunch. That's a great thrill, to meet people at the top of their game, who've already established themselves in such a strong franchise. To work with them was just a real kick. A real kick.

I think Chris [Pine] is one of the best leading men there is. He's extraordinary in the performance he gives. He's really smart, he varies his game, he's constantly grinding away at the script, the story arcs. He's always paying attention to where his character is, and Kirk's story in the overall scheme of things. A great guy to hang out with. And Zach [Quinto] really is one of the most bizarre human beings on the planet, a very special person. Zoe Saldana is a breath of fresh air, beautiful but so funny. [Simon] Pegg is already a proven entertainer. John Cho and Karl Urban are, again, hysterical. Bruce [Greenwood], what a lovely man he is. We had so much fun hanging out together in LA, it was genuinely a really joyous experience. I spent all my time just laughing.

Did that good humor extend to the set, and working with J.J.?

J.J. I think has actually now done some improv. He's done some stand-up, he's that good. He dared himself to do it, like he does with everything he turns his hand to. He's not a dilettante, that man, he's a polymath. He really is an expert at anything he turns his hand to. He'd doodle a cartoon, and then turn it into a 3D printable graphic, he'd come up with an idea for Nickelodeon – this is just in the breaks between set-ups, with the IMAX being changed over. He'd beatbox, he'd play music that was comically fitting for the moment of the day. He's irrepressible as a force of creativity, and a lovely human being to work for.

Your character in the movie, John Harrison, seems equally charismatic though rather less wholesome. He's coming at things from a certain perspective, a different world view, isn't he?

I think playing any outsider is always intriguing. To me, it's always about the ambiguity, that's

what interests me. We're trying to reflect certain aspects of the times that we're in. Terrorism is a daily part of our news cycle, a daily part of our lives that we've all been affected by in some way. The ambiguity I was talking about is the idea that these are people who are, from their perspective, the underdogs. They're the people who are fighting against superpowers, in this case they are the people who are fighting against what they see as tyrannical dictatorships masquerading as democracy. There's an awful lot of, I think, quite soulful purpose behind what people do, it's just how they do it is where I depart on any empathy.

To play a character, you have to obviously go to a place where destruction and mayhem is attractive, it's his way of getting what he wants. I [as Harrison] cause an awful lot of destruction, and I'm kind of squeamish – I can't watch myself and go 'Yeah, cool!', I kinda go, 'Oh my god, how many people perished in that explosion?!' It worries me (*laughs*). When I have my children and introduce them to what I do, I don't want them to be looking at my back catalogue of good work and watch me kill loads of people.

"THERE WAS ONLY ONE OCCASION WHERE I HAD THE DISCIPLINE TO PULL AWAY FROM THEIR CAMARADERIE, AND SIT AWAY IN A CORNER AND BROOD, DARKLY."

Kirk faces his deadliest enemy in *Star Trek Into Darkness*

It was a very interesting thing to mine this feeling of utter disenfranchised exclusion from a political process, which in this case is taking over the universe that my character inhabits, and rebelling against that. Without giving too much away, there's a big purpose to why he does what he does. I hope that the audience can stop going 'boo, hiss' and listen for a second, and go, 'Well, you know, he kinda has a point.' Before going 'boo, hiss' again.

It's also a very physical role.

Harrison had some serious set pieces in this film, which were great fun to train up for, and he's a very strong, capable warrior, so I had to pick up the pace very, very quickly. I had a training ritual. I went up about four suit sizes in the space of month, ate a lot of protein and worked out a lot to do that, and was training for these choreographed fight sequences, stunts, wire work, and all sorts of fun and games. And some of that was caught really early on, by some paparazzi, when we were filming the fight that Spock and I have. That was the first shot anyone got of either of us on the second film.

Talking of leaked photos, and the level of interest in your character specifically, has it been hard keeping spoilers under wraps?

I have to be so guarded what I tell you. There's so much I can't tell you, and I wouldn't want to. I do buy into this whole process. I genuinely got a kick out of seeing *Super 8* not having been spoon-fed the whole plot through spoilers in trailers. I'm not trying to be some nurse or nanny here, fan's appetites are fan's appetites, and I'm not the person to dictate who eats what and when. All I try to express is that my personal preference, as a filmgoer, means that I'm quite loyal to this process of letting people come to the film with a little bit of undiscovered anticipation, and discover things in the moment of viewing.

I think it's going to be really thrilling. I can't wait to see it. I think I'm as eager as any fan of the first film is to see how it all comes together. It's going to be a real treat.

And all off the back of an audition recorded on a mobile phone...

I completely fell on my feet, and all by chance. I mean, this iPhone audition could have gone very wrong. I wasn't as focused as I should have been, because of Christmas, you know. I took it all very lightly, I guess. Maybe that's a lesson in life, to take things lightly, and then good things come of it.

A CASE OF IDENTITY

ROUNDING UP THE USUAL SUSPECTS

By K. Stoddard Hayes

With Earth under attack, one terrifying individual has become the target of a galaxy-wide manhunt. But who is the enigmatic stranger known only as "John Harrison"? Is this his true identity, and what could have driven him to commit such brutal acts of unbridled aggression, wreaking havoc and destruction upon the very heart of the Federation?

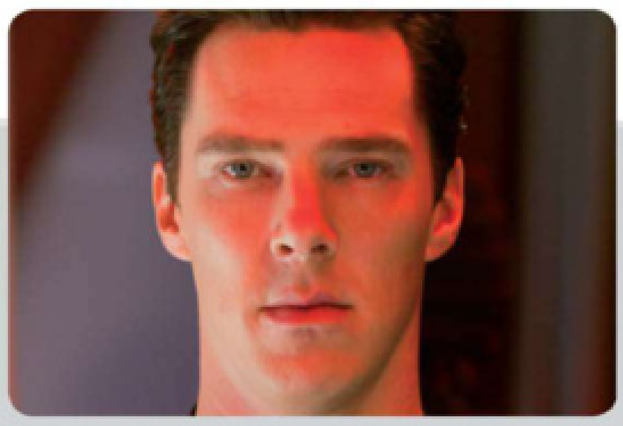
While speculation has repeatedly centered on one suspect in particular, *Star Trek Magazine* presents its own investigation into the identity of humanity's Enemy Number One, with a rogue's gallery of the top five potential suspects from *Trek*'s prime timeline – asking how events in the alternate reality might affect each villain's motive and opportunity to end the world as we now know it.

Once we have eliminated the impossible, whatever remains, however improbable, must be the truth. On May 17th, the world shall know for certain. The game is most definitely afoot!

Was John Harrison the villain you'd expected?

Email us at startrekmagazine@titanemail.com, with your opinions and reviews of *Star Trek Into Darkness*

PROFILE
John Harrison



- The suspect is known as "John Harrison," which may be a real name or an alias.
- Appears completely human, young, active and charismatic.
- Variously described as "a home-grown terrorist," "a one-man weapon of mass destruction," and an expert in hand-to-hand combat, weapons, and psychological warfare.
- Considered extremely intelligent, ruthless, and insidious.
- Harrison has boasted that he is "better... at everything," which suggests a possible God complex, or at least an extreme degree of self-confidence and arrogance.
- His promise to heal a dying child may indicate advanced medical training, or possibly access to medical technology unknown to the Federation.

MOTIVATION

Harrison appears completely dedicated to taking revenge on Earth and its inhabitants for some unknown wrong. This wrong may be against himself, against society, or possibly against some member of his own family, since he has been overheard asking rhetorically, "Is there anything you would not do for your family?"

John Harrison displays his agility

RIPPLE EFFECTS

How many changes can we expect in the life of each suspect in the new reality? As one example, Kirk, born at the epicenter of the new timeline, experiences a drastically different life. At an age when the original Kirk was already a rising young officer, the new Kirk, derailed by the loss of his father, lives a troubled and purposeless life until he meets Pike.

Starfleet as a whole is also affected by the loss of a ship and crew that survived in the original timeline. For the first two decades, the changes are less drastic than for Kirk, but still significant. We see changes in personnel assignments and a delay of years in the building and commissioning of the *Enterprise*.

On the other hand, Spock is born and raised on Vulcan far from the *Narada*'s influence, and seems to have a nearly unchanged life history until he enters Starfleet. Then he is affected by the same causal ripples that affect Starfleet, and ends up an instructor rather than an *Enterprise* officer, a senior to Kirk, and the lover of Uhura.

It's safe to assume, then, that the farther a person or world is from the loss of the *Kelvin*, the less effect the *Narada*'s arrival will have in the first two decades. After the destruction of Vulcan in 2258, the ripple effects become widespread, and far more unpredictable variations can be expected.

The *U.S.S. Kelvin* faces off against Nero's *Narada*

The destruction of Vulcan sends ripples across reality

CASE FILE 1
LAZARUS

ORIGINS

Lazarus first appears on a barren planet at the epicenter of a massive energy shift that threatens to "blink" the universe out of existence. He is a time traveler who claims to be pursuing across the ages a "monstrous humanoid beast" responsible for the destruction of his world. Kirk and Spock eventually learn that the "beast" is an identical Lazarus from a parallel, anti-matter universe, whose people found a "corridor" between the universes. Their own Lazarus is insane, and if he meets his anti-matter counterpart in either universe, both universes will cease to exist. Kirk helps the anti-matter Lazarus trap the insane Lazarus in the corridor between universes, where they are doomed to fight forever.

PROFILE

Lazarus is a highly intelligent and cunning adversary, with advanced technology far beyond anything the Federation is currently using. He is also capable of the kind of obsession that would lead him to contemplate destroying not just worlds but universes in pursuit of a goal. While he seems to have a messiah complex, believing that his is a holy mission, this disorder is more likely to create a conviction of being "chosen," rather than being "better." Lazarus is also a capable fighter, who easily subdues several *Enterprise* officers and gives even Kirk a hard tussle. However, this could be simply due to his size and strength, not to any special training. While we have no specific indication that he has medical knowledge, we can assume that a civilization advanced enough to develop temporal and interdimensional travel would also develop advanced medicine.

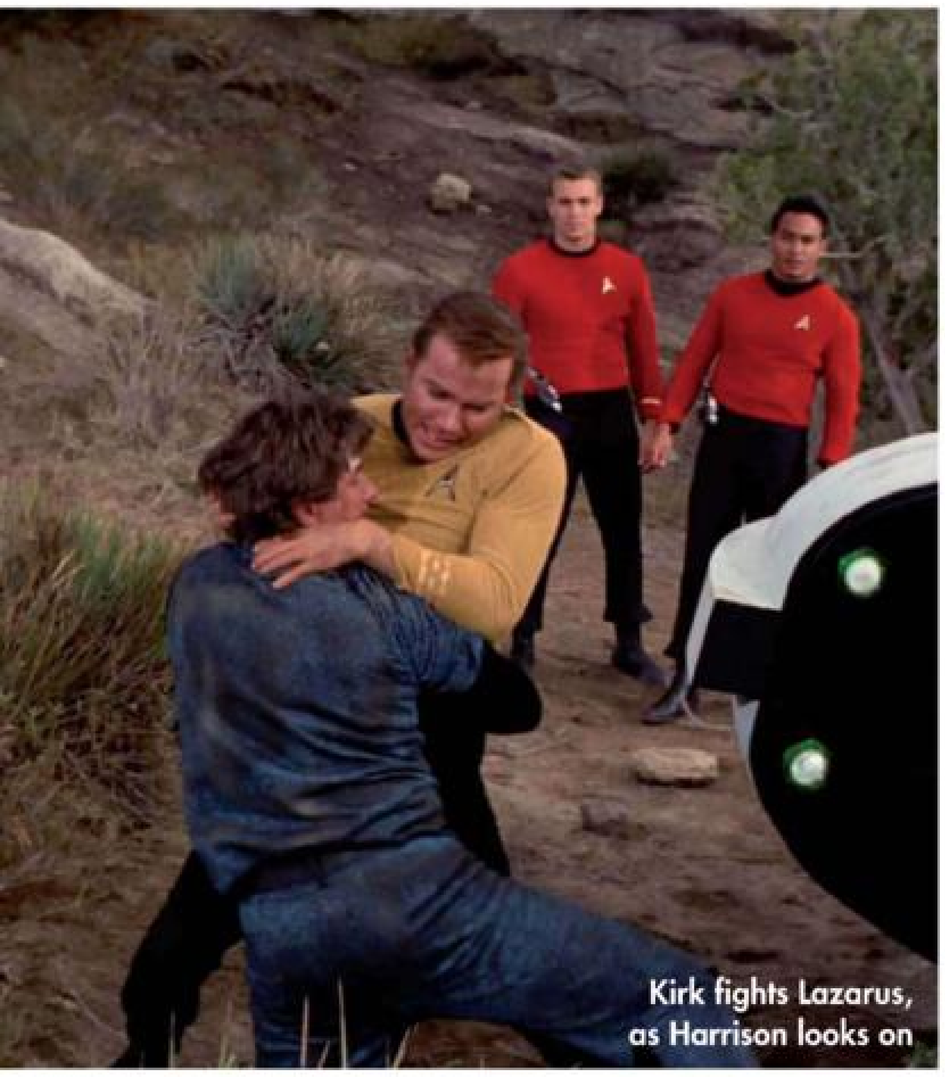
CAUSALITY

Lazarus has no direct history with Earth. We can speculate, though, that his time travel technology may have given him a glimpse into his original future, where the *Enterprise* crew helps the anti-Lazarus trap him between dimensions. For a man as entirely unbalanced as Lazarus, this would be plenty of motive for a personal grudge against the *Enterprise* and her crew. He could plan to make a devastating attack on Earth in its recent past, to prevent Kirk from ever arriving at that fateful meeting in the future. In traveling back in time, he could easily jump into the "wrong" timeline. However, like Garth of Izar, Lazarus's mental state makes him so unstable that he probably could not maintain the concentration and focus needed for carrying out a sustained and complex attack against anyone but his primary opponent, the anti-Lazarus.

APPEARANCE

Star Trek season one, episode 27 : "The Alternative Factor"

"LAZARUS IS ALSO A CAPABLE FIGHTER, WHO EASILY SUBDUES SEVERAL *ENTERPRISE* OFFICERS AND GIVES EVEN KIRK A HARD TUSSLE."


Kirk fights Lazarus, as Harrison looks on

Harrison joins the science division

"THE DIVERSITY OF HARRISON'S ORIGINAL TIMELINE *ENTERPRISE* DUTIES INDICATES A TALENTED, VERSATILE INDIVIDUAL WITH APTITUDES IN MANY AREAS."

CASE FILE 2

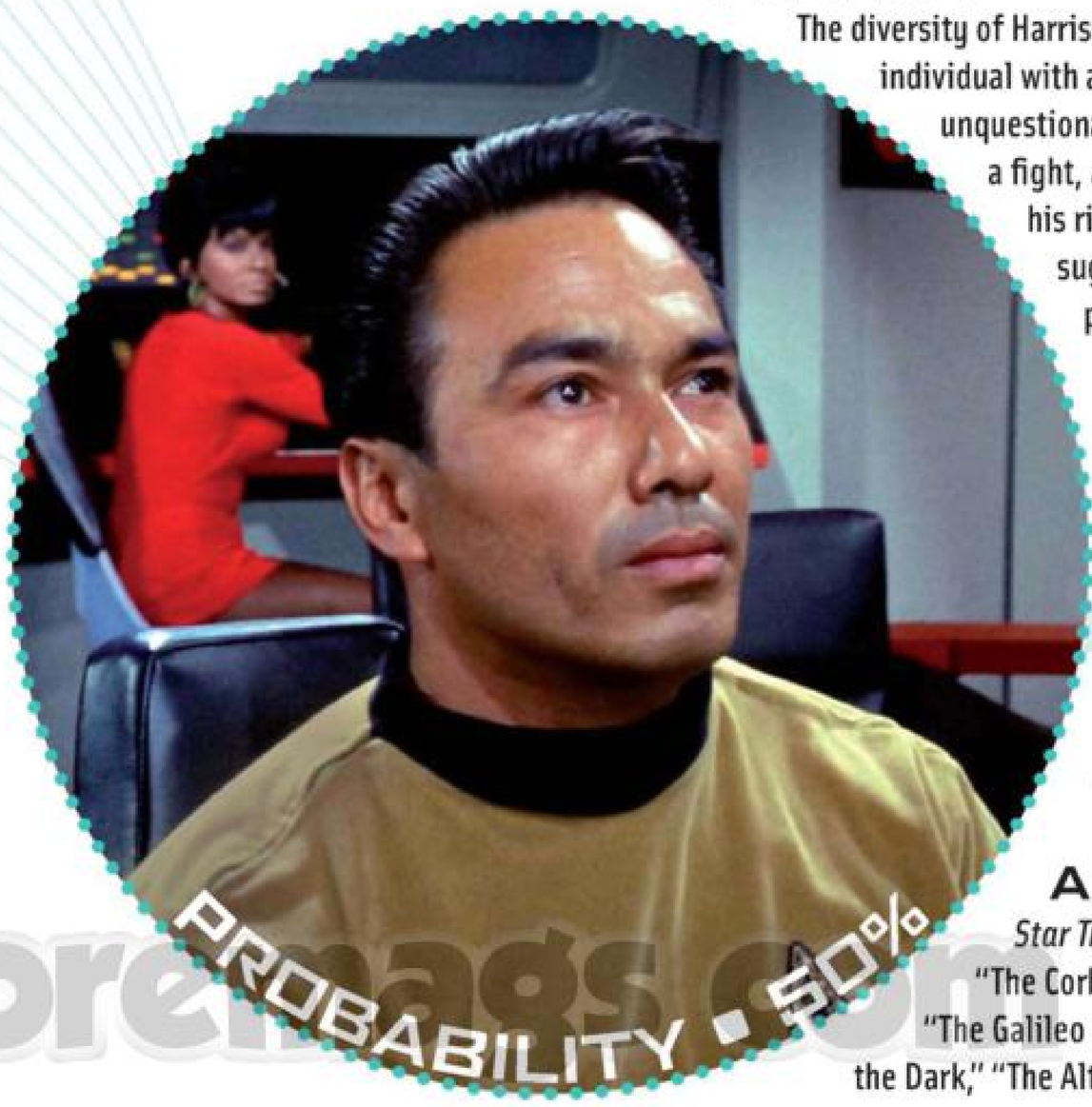
LT. HARRISON

ORIGINS

Harrison is a human Starfleet officer who serves during the first year or two of the *Enterprise*'s five-year mission. He is assigned to a wide range of duties and ship's departments, including Sickbay, Engineering, the Bridge, and, most frequently, Security. Though he often wears the red shirt, he is both lucky and skilled enough to survive and attain the rank of Lieutenant, despite close encounters with enemies such as Khan, the Romulans, the Gorn, the Horta, Kodos the Executioner, and more.

PROFILE

The diversity of Harrison's original timeline *Enterprise* duties indicates a talented, versatile individual with aptitudes in many areas. Serving in both Medical and Security, he would unquestionably have the advanced combat training to make him a singular threat in a fight, as well as, potentially, the knowledge to save a dying child. However, his rise in the ranks of *Enterprise* officers is steady, but not spectacular, suggesting that he may not be quite the military genius that our suspect profile demands.



CAUSALITY

In the original timeline, Harrison has no possible motivation for an attack on Earth. He is, even more than our other Starfleet suspects, a loyal officer with good prospects for promotion, and no traumatic event in his history. We can only speculate that in the new timeline, Harrison's life history must have been as drastically altered as Kirk's by Nero's attacks. In the aftermath, he or someone he loves must have experienced some terrible wrong committed by Starfleet and he has taken on himself the duty of punishing Earth.

APPEARANCE

Star Trek episodes "Charlie X," "The Naked Time," "Mudd's Women," "The Corbomite Maneuver," "The Conscience of the King," "Balance of Terror," "The Galileo Seven," "Arena," "Space Seed," "This Side of Paradise," "The Devil in the Dark," "The Alternative Factor"

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CASE FILE 3

GARTH OF IZAR

ORIGINS

A contemporary of Captain Pike, Garth of Izar rose to the rank of Fleet Captain some time before the Battle of Axanar in the early 2250s. He is renowned for his victorious tactics in that battle, which are required study at Starfleet Academy. In the original timeline, a subsequent accident led the peaceful Antosians to give him mutagenic healing powers, which unfortunately drove him insane, ending his Starfleet career. He eventually ends up in the Federation's last institution for the criminally insane, where he devotes himself to violent schemes for galactic conquest, including trying to take over the *Enterprise*. Kirk and Spock manage to outwit and subdue him, allowing his caretakers to begin a promising new treatment.

PROFILE

As a Starfleet officer, Garth has the combat training, the charisma, and the past history with the Federation's capital. He is a legendary tactician, surely capable of planning the destruction of Earth. If he has also acquired his mutagenic abilities in the new timeline, then he would have another strong advantage, and could possibly pose as "John Harrison" or anyone else he wishes. This ability also fits with his promise of advanced medicine, while its psychological effects match the god-complex aspect of Harrison's profile.

CAUSALITY

We have no way of knowing whether Garth might have received his injury and his mutagenic powers in this timeline. However, the un-traumatized Garth, a Starfleet legend, would never contemplate conquest or genocide. Post-trauma Garth, on the other hand, is certifiably crazy, with an unstable ego and a three-year-old child's attention span. He could never sustain a long-term plan to destroy even a colony, let alone a planet. The smallest setback would trigger childish tantrums; the least affront to his ego would divert him into petty games and manipulations, toppling his entire scheme before it began.

APPEARANCE

Star Trek season three, episode 14: "Whom Gods Destroy"

"AS A STARFLEET OFFICER, GARTH HAS THE COMBAT TRAINING, THE CHARISMA AND THE PAST HISTORY WITH THE FEDERATION'S CAPITAL."

Garth of Izar corners Kirk

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"AN UN-MUTATED MITCHELL WOULD HAVE NO REASON TO ATTACK THE FEDERATION; HE WOULD REMAIN A HIGHLY LOYAL AND CAPABLE STARFLEET OFFICER"

CASE FILE 4

GARY MITCHELL

ORIGINS

Mitchell has been Kirk's close friend since their Academy days, when the young Lt. Kirk was Cadet Mitchell's instructor. Mitchell serves in the original timeline as Helmsman of the *Enterprise* under Kirk. When the ship crosses the galactic energy barrier in 2265, its radiation causes him to mutate and develop superhuman powers such as telekinesis, telepathy, and super intelligence. Along with these abilities, he develops extreme megalomania, considering himself a god. When the *Enterprise* crew realize that Mitchell's new powers make him a deadly threat to the ship and to the Federation, Kirk is forced to kill him.

PROBABILITY • 75%

PROFILE

Mitchell has all of Starfleet's tactical and strategic training, giving him both the knowledge and the ability to pose the kind of threat suggested. If he had somehow acquired the godlike powers of the galactic barrier, he could wreak widespread devastation on Earth without even breaking a sweat. These powers would unquestionably give him a god complex as well. Thanks to his Starfleet training, he would possess advanced hand-to-hand combat skills, though he would have no need to engage in any physical combat unless his new powers were somehow weakened.

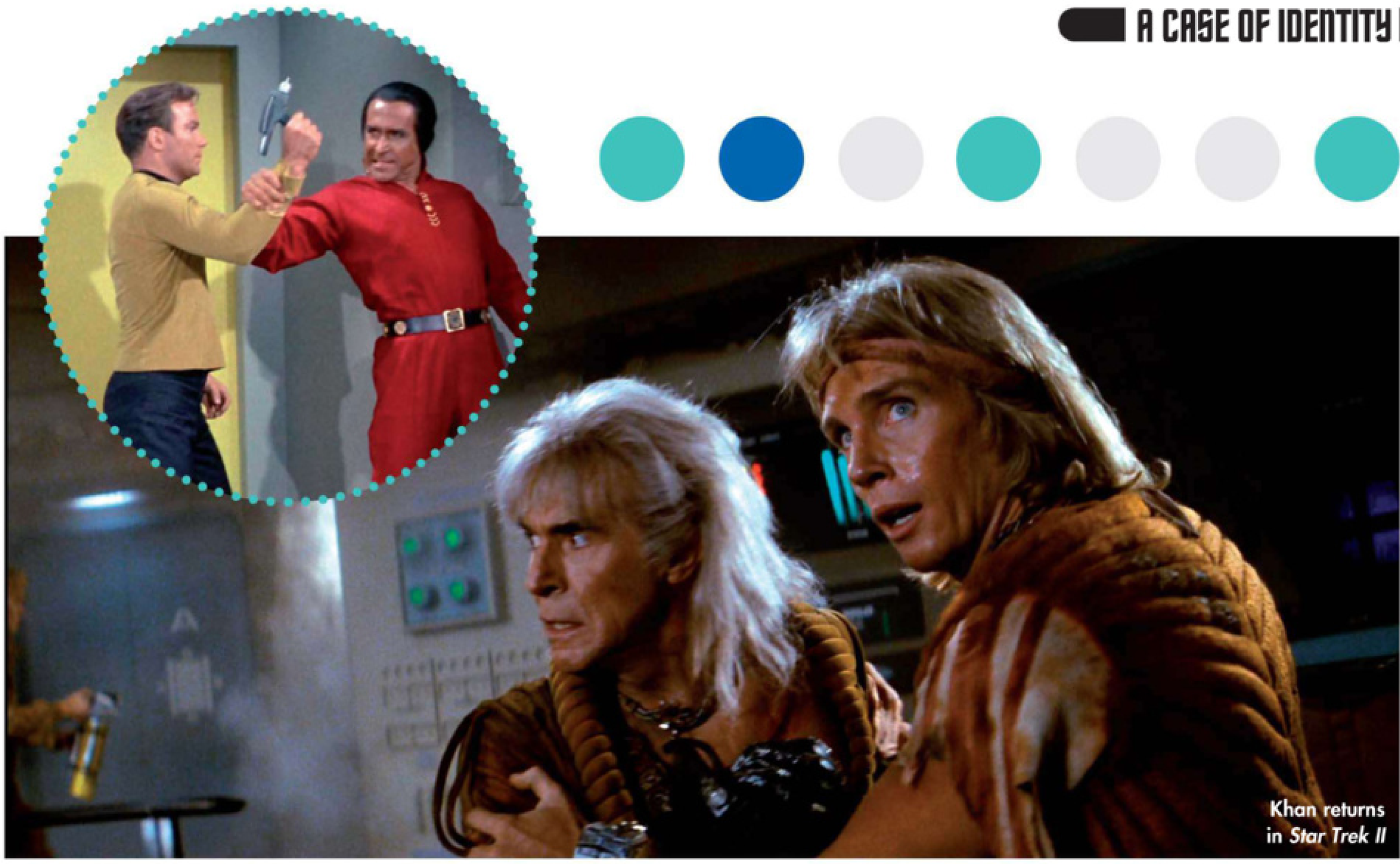
CAUSALITY

No grounds for a personal grudge against Kirk and the *Enterprise* is apparent. In fact, they were contemporaries and friends during their Academy days. Mitchell's superpowers and megalomania are caused by contact with radiation from the galactic barrier, encountered in 2265 far from Federation space. In the new timeline, in the years immediately after the destruction of Vulcan and much of its own fleet, Starfleet seems unlikely to devote significant resources to remote scientific exploration. An un-mutated Mitchell would have no reason to attack the Federation; he would remain a highly loyal and capable Starfleet officer with a congenial temperament that shows no inclination towards megalomania.

APPEARANCE

Star Trek pilot episode "Where No Man Has Gone Before"
(Also see issues 1 and 2 of IDW Comics ongoing *Star Trek* series)

Gary Mitchell at the helm of the *Enterprise*



Khan returns in *Star Trek II*

CASE FILE 5

KHAN NOONIEN SINGH

ORIGINS

A product of late 20th Century eugenics, Khan conquered much of Asia during the Eugenics Wars, but was defeated and fled into deep space in a sleeper ship, the *Botany Bay*, with 84 of his Augment followers. In the original timeline, he and his crew are revived by the *Enterprise* crew in 2267, only to be marooned on an uninhabited world after failing to take over the ship. Nearly 20 years later, he escapes this exile with his few surviving followers. He devastates a Federation science station and two starships, and finally destroys his own people and himself in an obsessive attempt to take revenge on Kirk for the death of his wife.

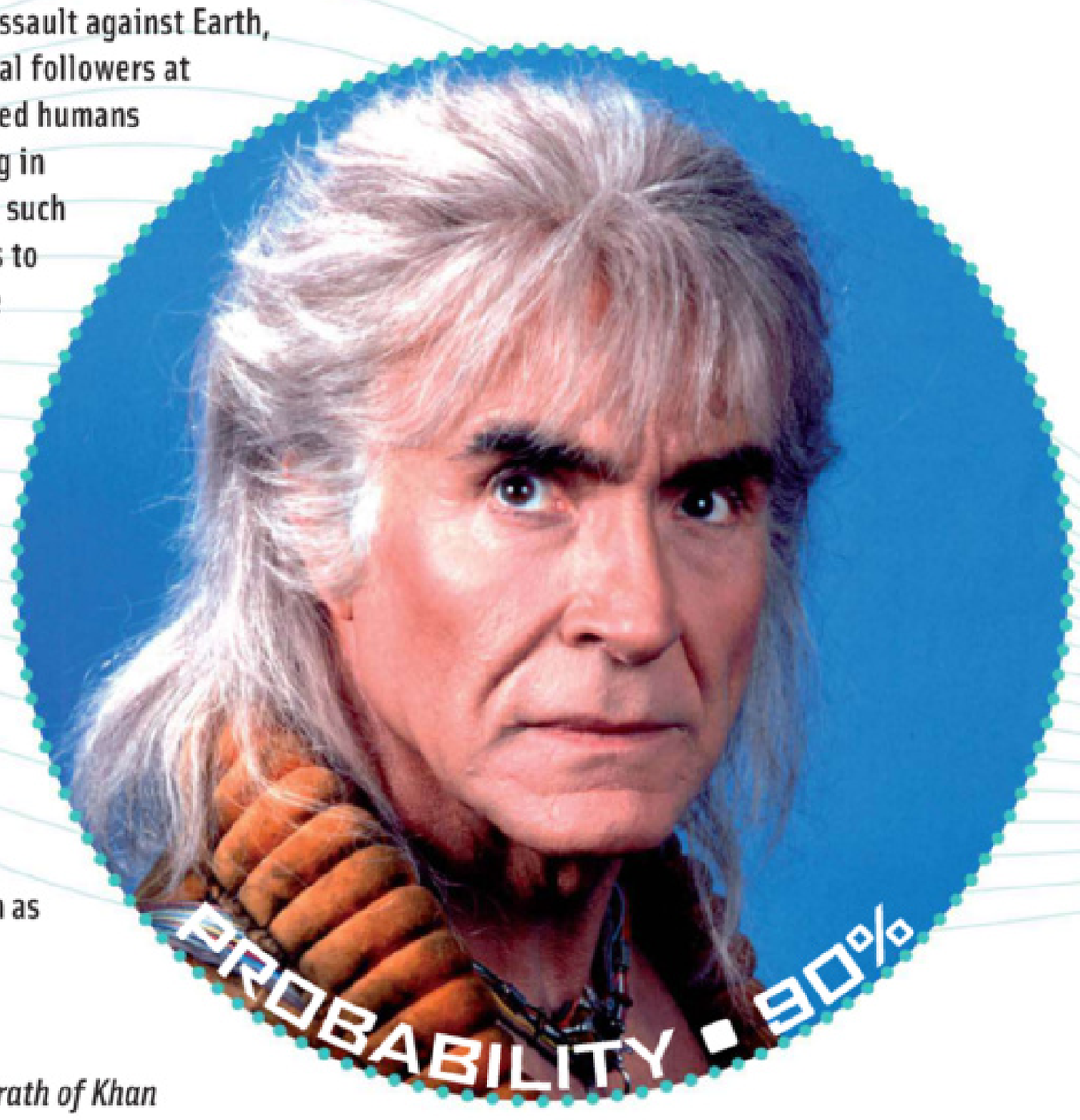
"WHILE NOTHING IN KHAN'S HISTORY INDICATES ADVANCED HAND-TO-HAND COMBAT TRAINING, SUCH TRAINING COULD EASILY HAVE BEEN PART OF HIS EARLY EDUCATION."

PROFILE

Khan certainly has the high intelligence and charisma to lead an assault against Earth, especially with dozens of genetically enhanced and extremely loyal followers at his back. His unshakeable belief in his superiority to un-augmented humans aligns perfectly with Harrison's claim to be "better." While nothing in Khan's history indicates advanced hand-to-hand combat training, such training could easily have been part of his early education. Access to advanced medical knowledge is harder to explain, unless we make the extremely speculative assumption that in this timeline, the crew of *Botany Bay* are found and revived by some advanced species as yet unknown to the Federation.

CAUSALITY

In the new timeline, *Botany Bay* is presumably still drifting on its slow course across the stars. At sublight speeds, the ship would be well within the range of normal Federation travel, so anyone could find it and revive its crew, including the *Enterprise* on an early mission. However, Khan needs no prior relationship with Kirk to provide him with a reason for attacking Earth. Given his limitless ambition and arrogance, he needs no more motive for revenge than his inborn thirst to avenge any perceived injury – such as rejection by the world he once tried to rule.



APPEARANCE

Star Trek season 1, episode 22 "Space Seed" and *Star Trek II: The Wrath of Khan*

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SPOCK

ZACHARY QUINTO

Main photos © Zade Rosenthal

Always keen to expand his horizons, Zachary Quinto has diversified into TV roles and movie production in the intervening years between *Trek* movies, but what new challenges face Spock in *Star Trek Into Darkness*? The former *Heroes* star talks to Tara Bennett.

***Star Trek Magazine*: Even before *Star Trek* came into your life, you had exposure to a passionate genre fandom when you played Sylar on *Heroes*. Has your association with *Star Trek* made your life terribly different?**

Zachary Quinto: My life has changed in the last few years just because of the increased exposure my work has generated. I did *Heroes* and *Star Trek*, but that's as much to do with celebrity than the genre of it. I feel like my life is mine still, which is always my primary goal.

You had a long span between these two films to go off and do other things. Did you appreciate getting some space away from such a huge franchise and iconic character?

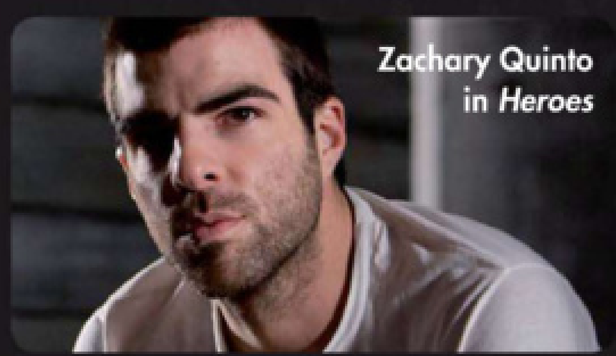
I was grateful for the space and time between the two movies, on a lot of levels, for building a company to produce movies and working on other sets, for sure. I feel like it's a part of building a career that is rooted on a foundation of diversity and diversifying, and doing other stuff besides just sci-fi or horror. But I also love the world, and love the people that come together to create it, so I'm also grateful to come back to it.

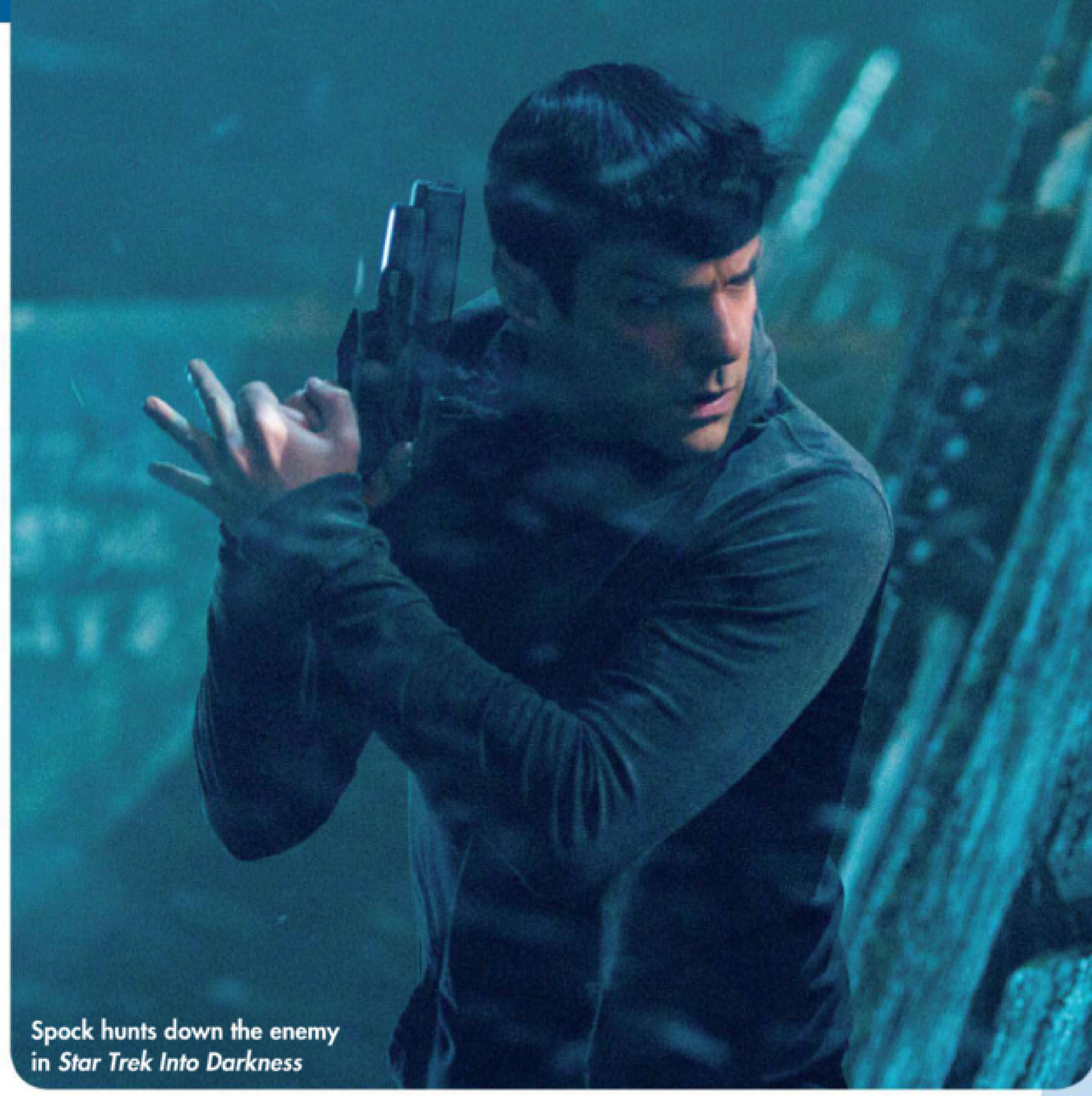
"I FEEL LIKE I GOT TO CONNECT TO THE PHYSICALITY OF THE CHARACTER IN A MUCH BIGGER WAY THE SECOND TIME AROUND."

CAREER NOTES

TELEVISION
24 (2003)
So NoTORIous (2006)
Heroes (2006-10)
American Horror Story (2011-13)

FILMS (AS A PRODUCER)
Hostage: A Love Story (2009)
Margin Call (2011)
Dog Eat Dog: A Short Tale (2011)

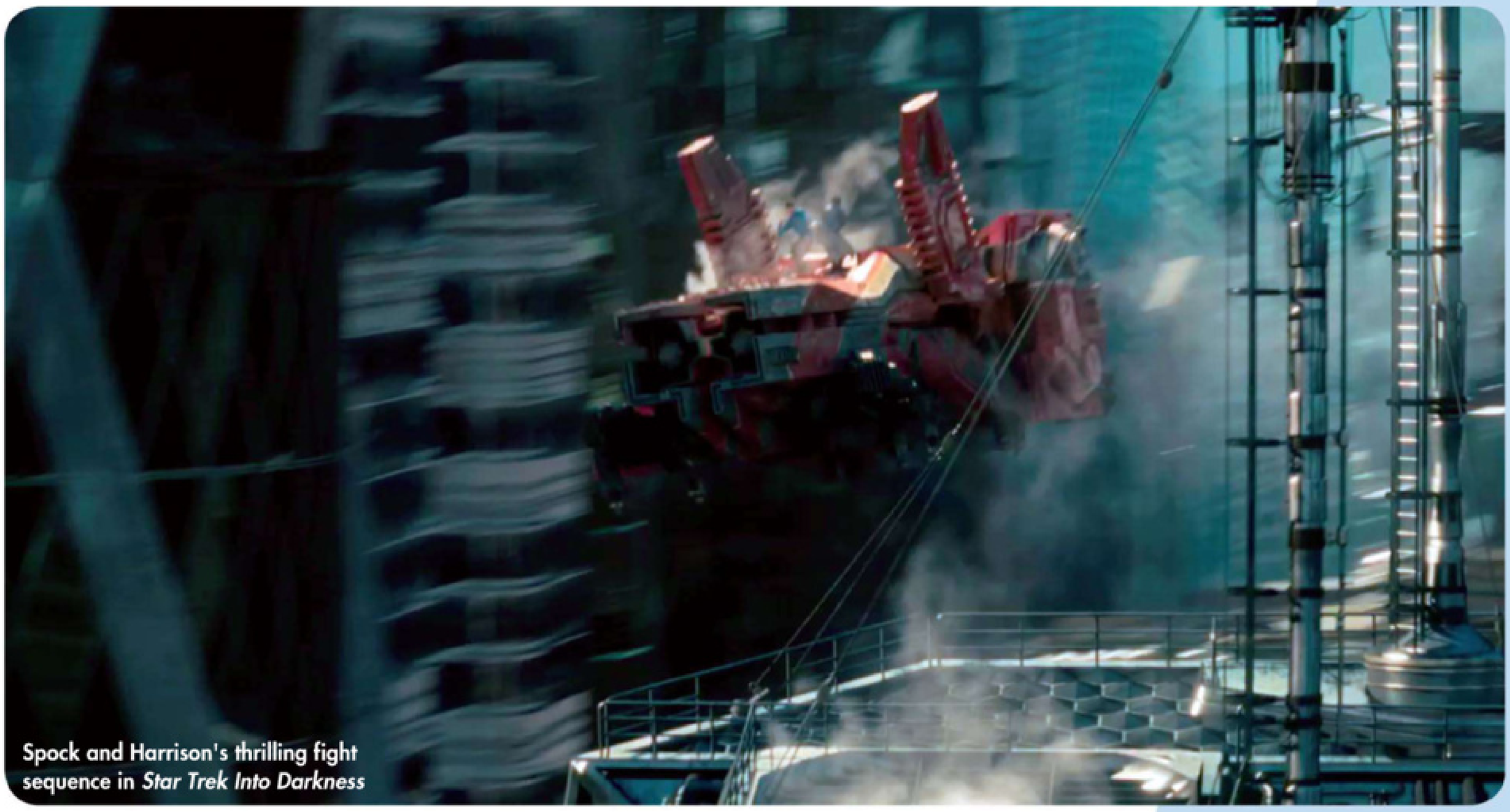

Zachary Quinto in *Heroes*


Spock hunts down the enemy in *Star Trek Into Darkness*

Unlike the rest of the *Trek* cast, you had the unique experience of Leonard Nimoy portraying his version of Mr. Spock right alongside yours in the first film. Did you feel yourself aligning your performance to his initially?
I didn't feel in any way influenced by Leonard, other than by his friendship, and by the conversations he had with me about the character. I feel like J.J. was so specific, and the entire film, the first time around, was built around the idea of us reimagining these characters, and bringing them to life in our own way. I felt that was my job, and my mandate that I was working with. I didn't feel like having Leonard participating in the film or in my proximity was in any way distracting.

"THE ENTIRE FILM, THE FIRST TIME AROUND, WAS BUILT AROUND THE IDEA OF US REIMAGINING THESE CHARACTERS, AND BRINGING THEM TO LIFE IN OUR OWN WAY."

Mr. Nimoy has spoken so highly of you as a person, and about what you did with the character. How has your relationship evolved as friends and actors?
My relationship with Leonard is rooted in mutual appreciation and respect. I feel like my friendship with him, outside of the context of the film, is just about us as human beings and not about the character that we both inhabited, and that he created so indelibly in the original series. I think it's also just a part of knowing him, and witnessing


Spock and Harrison's thrilling fight sequence in *Star Trek Into Darkness*

Spock and Kirk on the Bridge

the man that he is, and knowing the life he has lived has been so connected to the franchise, and to the character. He's worked in wonderful ways to diversify his creative experience since the original series and the films. I adore his energy, because he's so incredible, but I don't really ever relate him to my job anymore. That was early on when we first started, and before I formed my own relationship with the character. But now I feel like my relationship with Spock is about my own experience, and about the story that I am telling, and that's where I've gone with this film.

What first jumped off the page for you when you read the script for *Star Trek Into Darkness*?
Well, it was very clear to me from the beginning that it was a bigger story, there was more at stake, and there was more action. You could tell from the get-go it was just bigger. Also, when we made the first movie, there was a writers' strike, so we didn't have the opportunity to collaborate with Bob, Alex, Damon, and J.J. the first time around. In the second film it was great, because the script really changed in the weeks leading up to the shoot. We worked on it, talked about it, and rehearsed it, so things came out of that process that we weren't able to the first time, so that was exciting.

Your Spock seems to be less focused on just the logical side of his being. What is he wrestling with as a character?
Yes, it's less about the logic, though the logic is always there, and the logic rules the way the character relates to any situation or other people. But for me, it's about not being so settled in that one point of view but pulled in a couple of different directions, in terms of emotional life, integrity, and also passion, which I think is a big part of him. I think in the first film, the character had less control over all those disparate elements. I think in the second film he understands them more, but chooses when to engage different versions of himself in order to accomplish the tasks he needs to do, and to save lives.

Is Spock in a very cerebral place in this sequel?
No, in general with Spock, I have a lot more action in this film. There are some huge sequences that he is a part of, that were really exciting and challenging for me. It was great for me to step into a more active role, and not be so cerebral. I feel like I got to connect to the physicality of the character in a much bigger way the second time around, and that excited me a great deal. I dove into training for a couple months before shooting.

What types of sequences were you training for?
I did a lot of wire work. I did a lot of sprinting in the film. It was a lot of different stuff, so I trained in general ways and then with a stunt trainer. It was really fun. This movie has

Spock in command

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everybody in different situations and scenarios, on their own, in a way that the first movie didn't. We're all scattered and spread out in different places, yet all working together. We're not such a unified front, and we have to break into factions to get things done.

Where are Spock and Kirk as peers at the film's start? Is the First Officer getting along with his Captain?
It's a little bit roundabout in that Spock begins as an adviser, and then evolves into a first responder. He witnesses things and makes observations, and stands behind Kirk trying to guide him to make good decisions. Sometimes Kirk does, and sometimes Kirk doesn't, but when he doesn't Spock is right there to do whatever he needs to do to help the situation.

How are they pushing one another forward as Starfleet officers and as burgeoning leaders in this film?
They help each other grow, and learn lessons, and face things they need to face in order to be better at their jobs, and be better in the world. The first film was a lot about Spock's journey and Kirk's journey individually, and how they arrive to the place where when the missions began. This one is really about each of them learning, primarily, a distilled lesson that will only help them as crewmates, and as friends moving forward in their lives. There's a great threat, and they do confront some serious situations together.

John Harrison is a daunting foe in this story for Kirk, but what does he represent to Spock?
Harrison represents a lot to Spock. He represents uncertainty. He represents a threat and an adversary. He also represents a teacher, in a way, because everyone learns lessons from Harrison. He's a formidable opponent in a lot of ways, and everybody has to stop in order to make sure he is defeated.

Would you say Spock also has more invested with this threat in the wake of Vulcan's destruction? When Harrison hits London and San Francisco in this film, is Spock more motivated because he's still mourning another recent, devastating loss?

IF YOU COULD SWIPE ANY PIECE OF *TREK* TECH FOR YOUR REAL LIFE, WHAT WOULD IT BE?

I guess it would be to be transported; the whole Transporter set-up.

Spock to the rescue

"EVERYONE LEARNS LESSONS FROM HARRISON. HE'S A FORMIDABLE OPPONENT IN A LOT OF WAYS, AND EVERYBODY HAS TO STOP IN ORDER TO MAKE SURE HE IS DEFEATED."

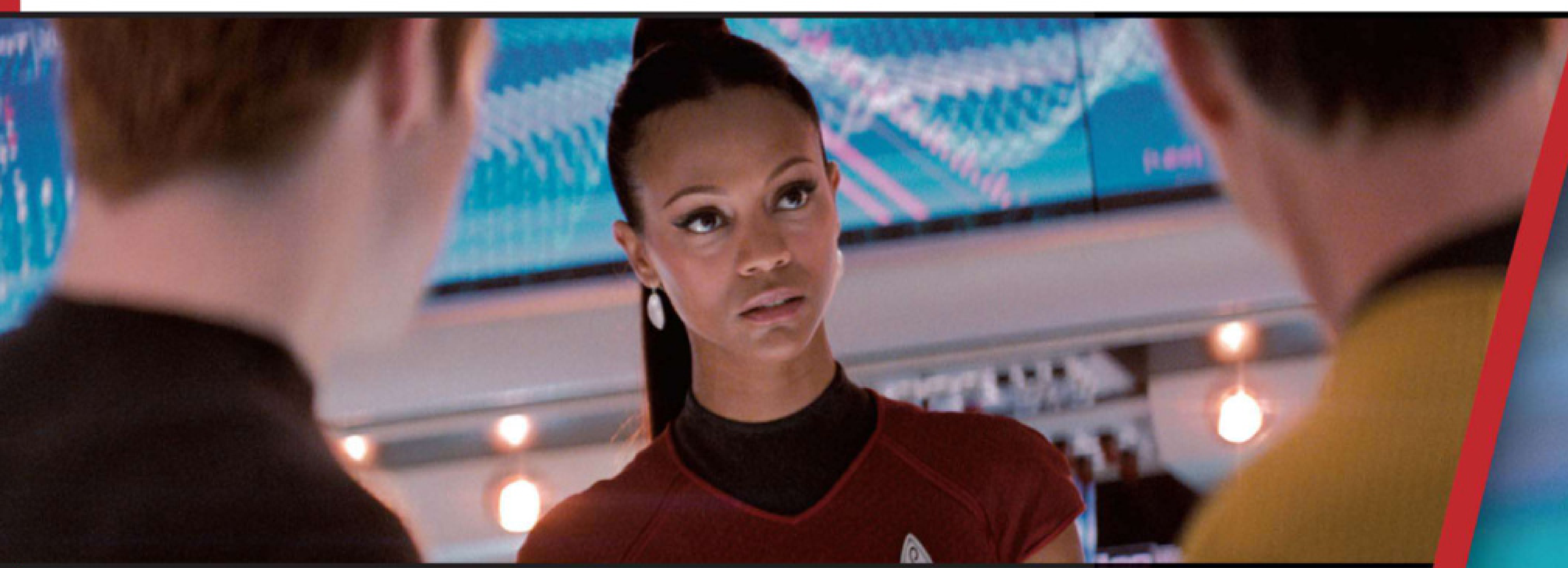
Sure, I think he's definitely doing anything he has to do to prevent that kind of destruction and casualty ever again. I think there's something very personal about that for Spock in this film, that carries over for sure the echoes of the loss of his mother, the people who were very close to him, but also a significant portion of his race. I think he's got a fierce protectiveness in him in this film, and a fierce determination to make sure he prevents that kind catastrophe from ever happening again, anywhere in the galaxy.

Is Spock's relationship with Lt. Uhura as prevalent as in the first film?
It's definitely an undercurrent of the story, the relationship between Uhura and Spock. I wouldn't say it's a primary plot point for either character this time around. It's sort of sustained in a way that it can be revisited in future installments, if we do future stories. In this film, there are more pressing issues, but there is an undercurrent. They do both resolve things in their relationship with each other that I think would be satisfying for those looking for that.

With so many existing and new characters in the film, did the story dynamics allow you to work with some of the cast that maybe you didn't work with much in the first film?
I felt like it was a little bit in the opposite, because I didn't get to work this time around with people I enjoyed [last time]. I didn't get to spend much time with Simon Pegg, or even with Chris Pine (Kirk) this time. We split off for a big chunk of the film, and go off and try to help each other from a distance. But what I lost with the familiar, I gained in working with Benedict, which was significant. We got along really well, and I liked working with him. And with the gang, we do spend a fair amount of time together for the big set pieces.

UHURA

ZOE SALDANA



Main photos © Zade Rosenthal

From a *Pirate of the Caribbean* to a feisty blue alien on a faraway planet, Zoe Saldana is no stranger to playing unusual and strong female characters, but the iconic role of Nyota Uhura is something else, as she explains to Tara Bennett.

Star Trek Magazine: **In the four years since you first played Lt. Uhura in Star Trek, how do you feel you've grown or changed as an actress?**

Zoe Saldana: The older I get, and the more comfortable I get in my own skin, as me and also as an artist, you shed the insecurity. As the years roll by, you become more confident. You establish a deep intimacy with your characters, and how you feel about the story you are being a part of, so you want to respect a point of view and consider it just as much as the director and fellow co-workers. The older I get, I have been really embracing that.

Since the character first made her mark in the original *Star Trek* television series, she's become an icon for feminism, racial equality, women in science, and more. Did stepping into Uhura's legacy ever feel too confining?

Before I started, I did have those thoughts cross my mind going, 'Oh my God, maybe is this too much pressure?' But [*Star Trek*] was a very light and fun experience. I never felt trapped, or boxed, or prohibited to going to places with my character. We had a lot of freedom, and it was also very good to respect the guidelines of the actors that created these characters before us.

"I DIDN'T WANT HER TO BE BIONIC, AND I DIDN'T WANT HER TO BE WEAK. I JUST WANTED HER TO BE AN EVERYDAY WOMAN WHO IS STRONG."

CAREER NOTES

FILMS

Pirates of the Caribbean – The Curse of the Black Pearl (2003)
Vantage Point (2008)
Avatar (2009)
The Losers (2010)
Colombiana (2011)
Blood Ties (2013)

Zoe Saldana in *Colombiana*

Uhura at her station on the Bridge

It was a beautiful combination that I guess all of us actors had. It was a beautiful experience. What we had to contribute to our roles was so welcomed by the director, the writers, and all the producers, so it didn't feel like I was limited.

During the press period for *Star Trek*, you had some nice public moments with the original Lt. Uhura, actress Nichelle Nichols. Did you get to just talk as two women who played this important character?
I did. When we were shooting the first *Star Trek* she came to visit, and we were able to talk extensively on set. I felt so humbled by that.

Have you seen her since?
I think the last time I saw Nichelle was, like, two and a half years ago. To see her again would be wonderful. If she is able to go to the premiere, or we can cross paths during press, it would be such a treat for me.

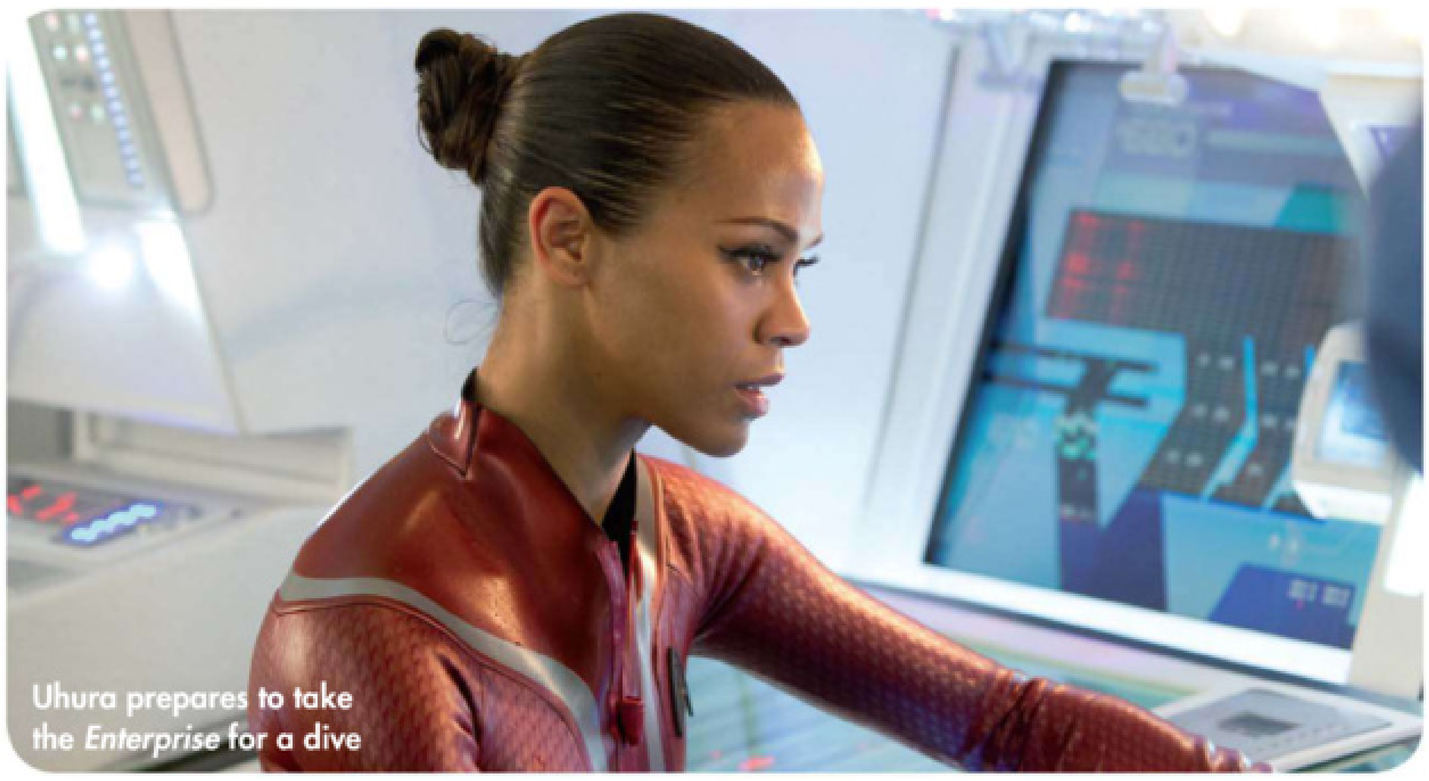
You really crafted a Lt. Uhura for a new generation, so what qualities did you want her to possess?
She takes what she does very seriously, and I wanted to showcase that for Uhura. I didn't want her to be bionic, and I didn't want her to be weak. I just wanted her to be an everyday woman who is strong, virile, vulnerable, scared, but also very studious, committed, and responsible. Those were all the traits that I see in women that are in a position like Uhura, and I wanted to incorporate them for her.

In between *Star Trek* films, you did action-oriented films like *The Losers* and *Colombiana*, which allowed you to get very physical. Did those roles help influence how you wanted to play Uhura again?
Well, I don't purposely look for strong, kick-ass roles. I just look for characters of women I would like to be, or I have heard about, or have touched me. I see so much vulnerability and fragility in every woman that I have ever met, be they family, friend, or stranger. It's just a part of their composition, along with strength and feistiness and sassiness. You don't have to lack vulnerability to be seen as strong. I do believe an honest person, very in tune with their vulnerability, is stronger than somebody who goes through great lengths in order to conceal it. That said, I can see how the characters I have played look strong, and they are strong, but they also have a very weak spot, and that has also been apparent... I hope. [*Laughs*]

So, what's Uhura's weak spot?
I think it's definitely doing her job well, because so many lives depend on it. I thought it was just that at first, but then obviously the relationship with Spock is a very important one for her. I feel like Uhura, along with the other characters in the movie, are compromised because they care so much about what they do.

You were very busy in the interim between *Treks*, so were you ready to go back into that world?
Yeah, I guess it was good to have a little bit of distance, but at the same time I had such a wonderful experience doing both films that I was ready to come back. It's one of those things, when you have a good experience you want to repeat it.

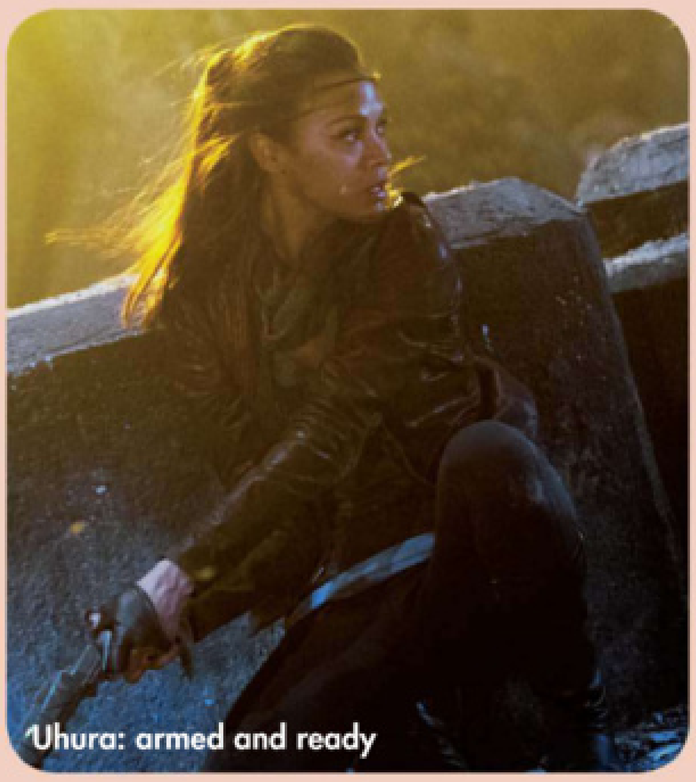
When you got ready to don the uniform again, was it less nerve-wracking or more because of the success of the first one?
In the second installment, I definitely had more fun. Or maybe I just remember it that way


Uhura prepares to take the *Enterprise* for a dive

Uhura worries about Spock's fate in *Star Trek Into Darkness*

because it's the freshest memory that I have. I definitely had a lot of fun with the first one. But with this one, I guess because we were going back to a familiar environment, where we knew each other, and had been through it already, we didn't waste time breaking ice. It was already melted.

Once you finally read the script for *Star Trek Into Darkness*, what was the collaborative process in terms of making suggestions about Uhura's arc, or your character in general?
I think a lot of us had a couple observations and notes, and J.J. was really open and encouraging for us to speak up, because we incarnated these characters in the first installment. Coming back to it, there were remnants of our characters in us, so if something felt unnatural or a little off, we definitely voiced it, and J.J. definitely considered it.


Uhura: armed and ready

"SHE'S MORE COMFORTABLE IN HER OWN SKIN, AND FEELS MORE COMFORTABLE WITH HER CREW TO SPEAK UP WHEN SOMETHING JUST DOESN'T FEEL RIGHT."

How was it being back amongst the cast?
We genuinely like each other, and that's wonderful! I have wonderful experiences working on projects where I am able to maintain very healthy relationships with the people who touched me, and are still in my life, and I'm still in theirs. For this experience with *Star Trek*, we were very fortunate as well. There's a child-like energy, overall. We're so excited to be there, and we shared that mood with each other.

Where is Lt. Uhura as a crewmember of the *U.S.S. Enterprise* at this film's start?
She's gotten better at what she does, and is more confident. She's more comfortable in her own skin, and feels more comfortable with her crew to speak up when something just doesn't feel right, from her Captain to her Lieutenant. It was one thing I felt in her, she was definitely more, 'Hey guys, are we really going to do this? Like really?'

I don't think she had that in the first one, because they were just getting to know each other. She is also involved more in the physical decision-making. She's out of the *Enterprise* a lot more than the first movie, and that's something I hope the fans will like too.

The relationship between Uhura and Spock was a wonderful surprise in the first film. It was so compelling to watch seeming opposites genuinely connect. Are they still together in this film?
Yes, and I think they are trying to deal with those issues as they move forward. They feel comfortable, and because they feel comfortable, they are very honest with each other.

Do we get to see much of their relationship on-screen?
When we're on the *Enterprise*, obviously we are interacting a great deal, and that's pretty cool.

Outside of Uhura's personal arc, what else grabbed you about the sequel's story?
It definitely felt more intense. There was a great deal of suspense and uncertainty, not as actors but for our characters. There's such an attack and infiltration into Starfleet, it makes us question how safe we really are. And then there is the question of who [John Harrison] is and what is this person's intention, because there are a lot of drastic things happening that are so covertly done. It's a very scary feeling. [In *Star Trek*], Nero was a mourning father and husband, so he was walking around seeking revenge because he had a hemorrhaging heart. But this time around what is [motivating Harrison]? Is it really based out of emotion or ambition? So that is what is questioned by Starfleet and the crew of the *U.S.S. Enterprise* – who are we really dealing with?

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SMOKE AND MIRRORS

Having dazzled audiences with magical effects for *Harry Potter and the Prisoner of Azkaban*, Visual Effects Supervisor Roger Guyett knows all about delivering blockbuster-sized feats of wizardry.
Interview by Bryan Cairns

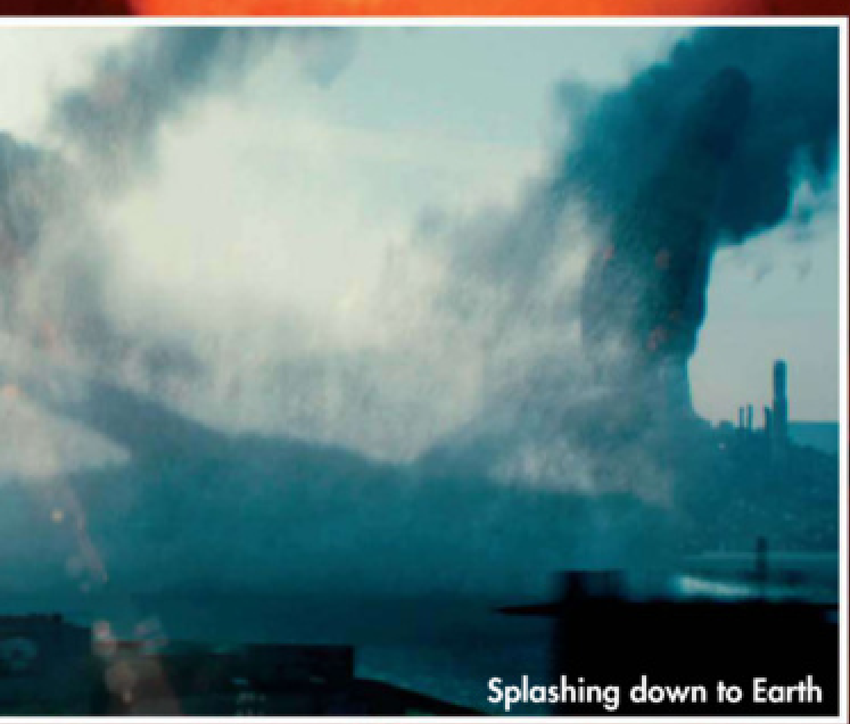
A veteran of some of the biggest effects movies of the past decade, Roger Guyett's astonishing work on *Star Trek* (2009) earned him his second Academy Award nomination for Best Achievement in Visual Effects. Now back for *Star Trek Into Darkness*, Guyett dug even deeper into his bag of tricks to not only maintain the same quality of work as in the previous movie, but somehow top it.

"It's a great problem to try and solve," says Guyett. "I feel like we set the bar pretty high for ourselves. Obviously, I wanted to expand on stuff a little bit, and figure out what we could do that was more interesting or more exciting. I loved what we did with the warp, but when you're in the thick of it and making a lot of those decisions, you don't have much time to think. The great thing about this one was being able to watch the first movie again and say, 'I really liked the way we did that. Let's make sure we maintain those ideas or expand on them.' At the same time, technology has moved on. Some of the things that were really difficult are now a little easier.

"And working with someone like J.J. Abrams, his whole approach is very story-driven," he adds. "We're trying to always bear that in mind.

"I FEEL LIKE WE SET THE BAR PRETTY HIGH FOR OURSELVES."

The *Enterprise* takes a dip



Splashing down to Earth

The *Enterprise* heads *Into Darkness*

Spock takes a leap of faith

"CHRIS PINE AND KARL URBAN ARE LITERALLY JUMPING THREE FEET ONTO A MAT. EVERYTHING YOU SEE OVER THE EDGE IS BASICALLY CG."

Everything we do, we're trying to emphasize some aspect of the story, whether it's a ship battle or whatever it is. We're just constantly trying to support that point of view. It's a great challenge and obviously part of my desire was to make it as visually exciting as the last one"

HOT AND BOTHERED

Into Darkness' opening is certainly explosive enough. To prevent the primitive planet of Nibiru from being destroyed, Spock descends into an active volcano. Rather than surround actor Zachary Quinto with scorching, deadly magma, the scene obviously relied on CG smoke and mirrors.

"The guys worked very hard to capture the volatile nature of the lava, along with all the extra details, like the embers," explains Guyett. "We did a lot of fluid simulations on the surface of the lava, to make it as exciting as possible. We found bits of reference to help us on our way. Ultimately, you're talking about a slightly different planet than ours. It didn't have to be completely based on the physics of our world. We could push some of the boundaries a little bit."

Every shot in the movie's opening ten minutes has some major contribution from the visual effects team. Initially, it whips between these completely different environments. There's the interior of the volcano, the natives, and Nibiru's crazy red surface.

"This particular planet had some exotic quality," says Guyett. "We looked at going to various locations. At the end of the day, we realized to really successfully do something like that, we had to build part of the planet. As soon as you start doing that, it gets very expensive, very quickly. We ended up building a very small piece of forest, literally enough for them to get up to speed and run. Every time you look into that forest, a lot of those natives are CG. And just about every shot of the forest, everything past 25 feet, is us. It was a huge endeavor. We even had a little cliff edge that was probably three feet high. Chris Pine and Karl Urban are literally jumping three feet onto a mat. Everything you see over the edge is basically CG."

Perhaps the most shocking, and arguably most talked about, moment so far is a brief glimpse of a terror attack on London, England. Guyett didn't wish to simply over-exaggerate the scope and scale of that destruction. Instead, he wanted it tighter and more realistic, as if people actually lived and worked in that space, and the world continues to carry on.

"Our philosophy about doing cities, and respecting the canon of how the work is described by Gene Roddenberry, is that you're only a few 100 years in the future," reports Guyett. "You're not that far away. If you look historically at the way somewhere like London has changed in the last 100 years, there are many buildings that would potentially still exist. We go through this process of, 'What would have happened? What buildings would they have hung on to? How would it have changed the nature of some of the design choices they made?' We like to take things that are real and try to make the architecture scalable. In other words, a scale that is not just totally ridiculous

Kirk and Bones jump to safety

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and massive. At the same time, you want a few landmarks in those shots to get the sense of what city you are in. In that case, there's St. Paul's Cathedral and the River Thames. We even went to London and took a lot of pictures from different angles, to try to maintain the real geography of it. But, at the same time, we want to elaborate on that and use our imagination on how that might have changed."

WATER WORKS

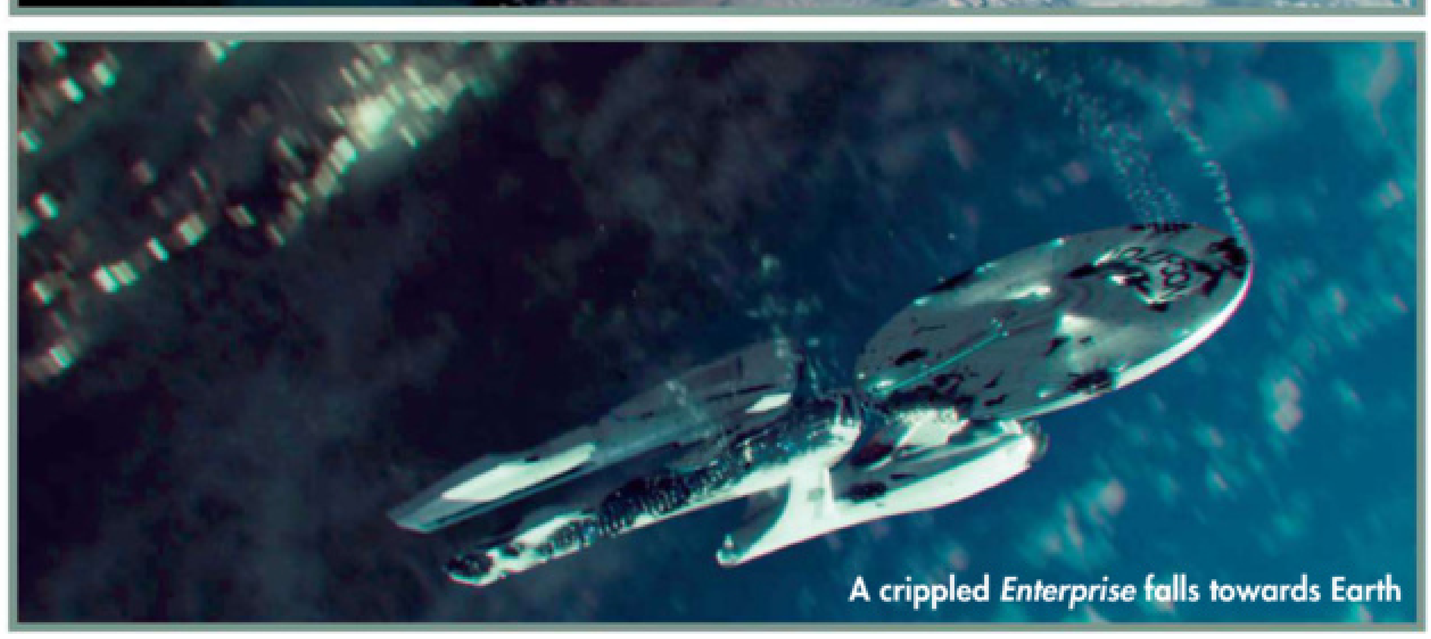
Creating the stunning effects for *Into Darkness* was very much a collaborative effort. Special effects were invaluable in pulling off the volcano sequence, and often visual effects pitch in with production design. Sometimes sets need to be enhanced and extended, or maybe it's not cost effective to construct a whole environment. In the case of Kirk and Bones boarding the *Enterprise* via a water-filled air-lock, there were other considerations, too.

"If production designer Scott Chambliss, or the stunt guys, are saying, 'That would be too dangerous for somebody to do,' then we're constantly working as a team to create the safest and most efficient way to get that idea up on the screen," states Guyett. "One of the ideas was, 'How do these guys actually get inside the ship if they are underwater? How does that process work?' Obviously, you would need some kind of air-lock or water-lock. Building something like that is a huge undertaking, because you have to support a massive amount of water. J.J. liked the idea that they swam into a chamber, and then the water was forced out very quickly. The physical challenge of doing that was almost impossible.

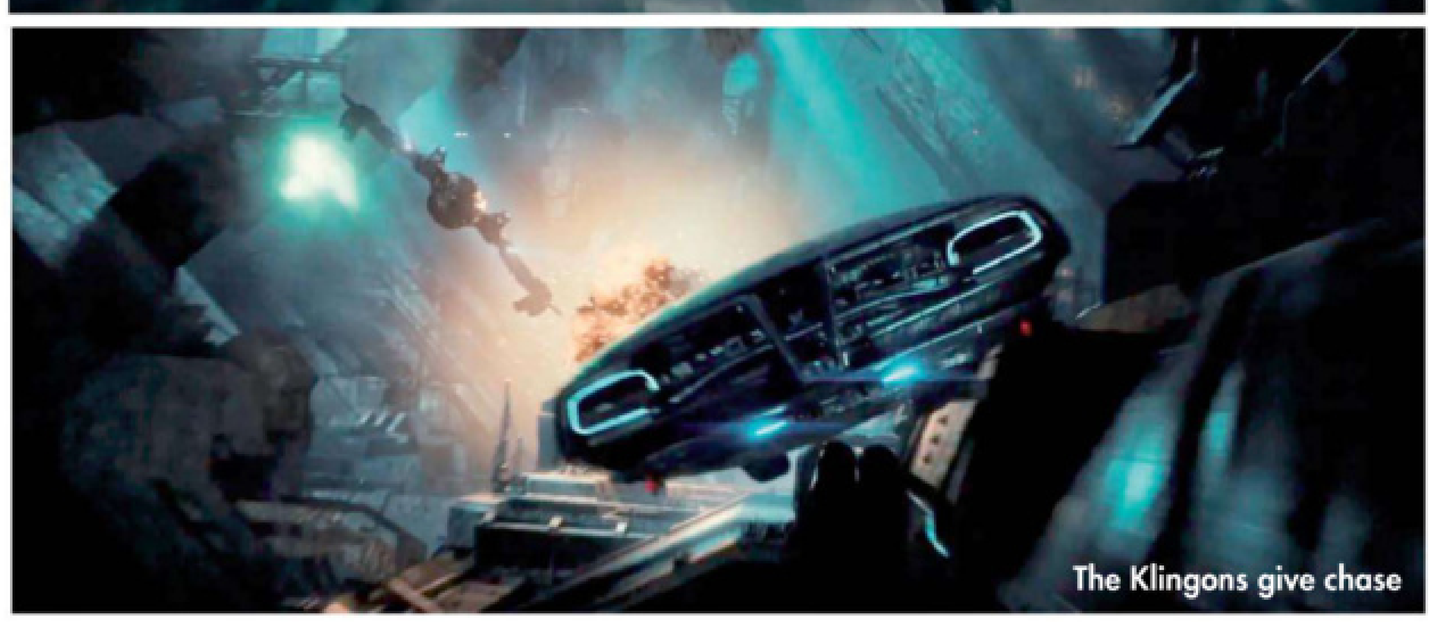
"So we showed J.J. some stuff we had done with water," continues Guyett. "Dan Pearson, who leads the actual effects team that deals with things like water, did a quick test to show J.J. how that would look if we did CG water. He really liked the idea. Chris Pine was one of the actors involved, so we had him up on wires. Then, we used an old-school way of having a little bit of atmospheric in the show, a little bit of smoke, and that makes you feel like you're underwater. That's how they would have photographed something like *The Hunt for Red October*. So we combined all these ideas [with] having the actors puppeteered. They were in their wet suits and on wires. We obviously had to paint out the wires, because those wetsuits are skin tight. So we lowered those guys down as though the water level was going. They did a bit of acting and, at the end of the day, I don't think anyone questions whether or not it's real water. It's just an action moment,

Kirk takes aim at Harrison

Spock deactivates a volcano



A crippled *Enterprise* falls towards Earth



The Klingons give chase

"THE TRUTH IS IT'S MUCH MORE FLEXIBLE AND EFFICIENT TO BUILD A SPACESHIP IN CG, AND THEN JUST KEEP RE-USING IT, RATHER THAN BUILDING A MINIATURE."

and not something we're really dwelling on a lot. We're not sitting there worrying about the absolute physics of what's happening. It's just a way of building a lot of production value into a relatively simple idea, without building a physical set that has to withstand the pressure of 10,000 gallons of water.

"The other problem with water is it's constantly changing its nature. There's spray and droplets and white water. It's a very complicated thing to simulate. If you look at *Battleship* or our movie, there's a level of understanding and the talent of people here at ILM are up for the task."

Star Trek adventures are never strictly land-locked or water-based. The Enterprise allows Captain Kirk and his crew to travel throughout space, which inevitably leads to an encounter, and altercation, with adversarial ships. Those dog fights used to require a combination of practical miniature models and FX effects. These days, it's all computer animated.

"The nature of doing that kind of stuff is so much more successful in CG now," says Guyett. "The truth is it's much more flexible and efficient to build a spaceship in CG, and then just keep re-using it, rather than building a miniature one for different moments. The level of detail we can build into the ship on the computer is amazing."

Star Trek Into Darkness boasts a whopping 1400 visual effect shots. As Guyett puts it, "your imagination and creativity is constantly being stretched." But taking into consideration budget, deadline crunch, and expectations, it can get a little overwhelming at times.

"That's what makes the business exciting," concludes Guyett. "You're always going, 'Okay, can we do that?' We have such a fantastic team here. Everybody is excited by the challenges movies like this offer up. They just want to give it their all. It is a business, but boy, the enthusiasm of everyone in trying to make the most exciting images is really the driving force behind it all. Especially with a leader like J.J."

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CAROL MARCUS

ALICE EVE

Main photos © Zade Rosenthal

Oxford graduate Alice Eve plays a young Starfleet medic destined to become the future love of Captain James T. Kirk – at least as far as the original universe is concerned... Tara Bennett asks how the British actress made the role her own.

Star Trek Magazine: Obviously, script secrets about *Star Trek Into Darkness* have been under lock and key, so as an actor auditioning how did the process unfold?

Alice Eve: I got sent some scenes, which I had been asked to prepare by J.J. [Abrams]. I did that, and met with him, where we work-shopped the material. The process of working with him was incredibly rewarding for me, and enjoyable. Then I spoke to him and his producing partner, Bryan Burk, afterwards. Maybe 10 days later, J.J. called and asked me to do the movie.

"THIS CAROL MARCUS THAT I WAS PLAYING, I DIDN'T FEEL SHE WAS TOUGH. I WANTED TO BRING A VULNERABILITY TO HER."

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CAREER NOTES

TELEVISION

Hawking (2004)
The Rotter's Club (2005)
Entourage (2011)

FILMS

Starter for 10 (2006)
The Raven (2012)
Decoding Annie Parker (2012)

Alice Eve in *The Raven*

Carol Marcus and son, David, in *Star Trek II: The Wrath of Khan*

Had you auditioned for J.J. before, for other projects?
No, I think it was the first time we officially crossed paths.

Did you know you were reading for the character of Carol Marcus? What did they tell you about her?
It was clear at that point it was for *Star Trek*. But no, he didn't tell me it was Carol and, to be honest, that didn't mean anything to me anyway, because I wasn't overly familiar with the universe. He gave me a sense of who the woman was, what drove her, and what her motivations were. All of that gave me enough to create a sketch.

After you were cast, how did you even start the process of diving into 40 years of *Trek* history to understand the universe better?
I did a little skimming, and I found I was drawn to the first series, which I found to be so brilliant. I loved watching it. I then watched the first two films, *Star Trek: The Motion Picture* and *The Wrath of Khan* because Carol appears in it. Then I did some reading, and found some articles on [Roddenberry] and found that interesting. And then, as with all that stuff, you throw away all of it and just get in the moment on the set.

"J.J. WAS INVOLVED IN ALL ASPECTS. HE WAS EVEN INVOLVED WITH THE COLOR I CHOSE TO WEAR ON MY NAILS."

Carol Marcus joins the *Enterprise* crew on deck

In your research about Carol, what did you discover about the character and how you wanted to play her?
In the original, when she was in *The Wrath of Khan*, she was older and she had a child [Kirk's son, David]. I guess she was tough. This Carol Marcus that I was playing, I didn't feel she was tough. I wanted to bring a vulnerability to her, because she was at the beginning of her journey as a woman, rather than the middle, where she had a child and she's raising it. I wanted to bring that sense of hope and softness to her, along with the list of capabilities that are on the page. And she became mine at some point, I understood that there was a tradition, but I didn't hold too tightly to any of it because she was mine now.

How did you get to read the script?
I went and read the script at Bad Robot, and it was really a privilege to be able to read it from beginning to end. Sometimes at home you get interrupted, or you make some tea, or get a phone call, and there was none of that. It became very clear what the story was in my head, because I read it in one sitting.

What connected you to Carol?
I think she was a human who is highly intelligent and educated. I spent a lot of my early 20s in further education, so I was familiar with that kind of mind. I think she has a specific motivation that was one that I understood and could sympathize with, so both resonated with me quite strongly.

Benedict Cumberbatch and Alice Eve on the UK publicity tour for *Star Trek Into Darkness*

Photo © 2012 Stuart Wilson/Getty Images for Paramount Pictures International

Let's talk about the look of Carol, because fans have sort of obsessed over her retro look in the trailers. How did that come about?

Well, the costumes were already established, so it was understood I was a science officer in the Medbay, so I would wear blue in the sort of the shape of the dress that Zoe [Saldana] wore before. In terms of the hair, obviously this is the future, and there was this interesting debate that raged about what hair was like in the future.

Really?

Yeah, do we have hair? Is it the same hair? Do we color our hair? Is it a helmet? Does it wash itself, and where does it live in the midst of the future? Right now, hair is a demanding thing. You have to cut it and clean it. So whether they had eliminated that was an interesting theoretical. What we decided was that either way, the universal aesthetic that J.J. tends toward is a minimalist one for *Star Trek*. So we used the famous Vidal Sassoon bob from the '60s to build a hairstyle. We think it showed a sense of youth, and it was in keeping with the original imagery of the '60s show, but we modernized it and it added a clean efficiency to the line. It was that stuff we ended up falling on, and J.J. was involved in all aspects. He was even involved with the color I chose to wear on my nails.

You've been featured in two big summer genre blockbusters, with *Men in Black III* and now the *Star Trek* sequel. Did you find working on the two film experiences similar?

I have to say there were fundamental similarities, because the scale is the same on both of them. The only way I can imagine a parallel is when the Romans were moving through Europe and building villages and townships. When you're shooting, there are such a high number of people working at such an accelerated and expert level, that it's like watching something being built from scratch. Another thing that was similar is you walk onto these overwhelming sets, but then it's just you, the other guys in the scene, and the director, just like a play in North London, or an independent movie in upstate New York. When you get down to that, it's the same, and you're just making something together in the way you know how. The brilliant thing about these movies is you have this team of experts, because they add this other dimension, and the finished result becomes overwhelmingly different.

You're one of the new kids in the film, but you worked with Simon Pegg before on the movie *Big Nothing*. Did that help you get comfortable quickly with the cast?

Well, the people behind this film were all so incredible that there was no awkwardness. Everyone knew the reason they were there, and they had clear directives for fulfilling them, and it became a very collaborative process, like building a village. But it was very comforting to have familiar faces when you first go out there, especially the first day. Benedict [Cumberbatch] wasn't there yet when we first started rehearsals. I guess he was cast later. I knew Benedict, but to have Simon in the room when I got there was nice and comforting. Simon is very caring, and made me feel very comfortable, not that everyone else wasn't equally welcoming, but it does make a difference.

In past *Trek* mythology, Carol and Kirk become lovers. Without spoiling your arc in this film, you are obviously a part of Kirk's *Enterprise*, and right in the thick of the emotional journey.

Yes, I am, but it's not always about Kirk. There are very heavy emotional journeys that we went on, but I think the most challenging thing for me was running around the *Enterprise* (*Laughs*). I had funny shoes, and I felt like I was running always, and everything was very high intensity.

What was one of your favorite memories of the shoot?

I have to say it wasn't me, but I went to this [location] and saw Benedict doing some wire work. I've known Benedict for nearly nine or 10 years now, and I saw him flying through the air! It was just amazing to see that. It was staggering to see your friend working in that way, with all these people around. It was dusk as well, in this weird location and I was thinking this is crazy.

Now, with the filming done and some distance from the part, how do you feel about the character of Carol, and the experience overall?

I know that I admire her tenacity, and her bravery. It's always great to play someone you can learn from. I think the characters you are drawn to hold things that are unexplored in yourself. I definitely knew that Carol was braver than I was when we started, and more tenacious. I hope I've learned from her.

MCCOY

KARL URBAN

Since appearing as heroic Eomer in Peter Jackson's *Lord of the Rings* trilogy, Karl Urban has been carving a niche for himself as science fiction's go-to guy. Having cleared the streets of Mega-City 1 as *Dredd*, and soon to crop up in Vin Diesel's second *Pitch Black* sequel *Riddick*, Urban is happy to be back as the irascible southern Doctor. By Christopher Cooper

Main photos © Zade Rosenthal

Busy in Vancouver, shooting the pilot episode for J.J.Abrams' new, high-concept TV show *Human* (in which Urban plays a damaged cop with an android partner), the New Zealand born actor spoke briefly about returning to the role of Leonard 'Bones' McCoy.

With Bones providing stalwart support for his friend Kirk in the first movie, is that relationship tested in *Star Trek Into Darkness*?

"Bones has a great degree of concern about this mission they are going on, because it is more of a military mission," says Urban of his character's motivation in the movie, which echoes values long enshrined in *Star Trek* heritage. "He believes Starfleet is at its best when it's about peace and exploration."

What about that other great *Star Trek* relationship – between the emotional doctor and the intellectually focused Mr. Spock? Has Bones gotten to grips with his Vulcan friend's single-minded devotion to logic?

"I see Bones as being at the opposite extreme of Spock," Urban replies. "If Spock is logic, then Bones is humanism – and Kirk has to find the middle ground between the two to be a great Captain."

"To me," he continues, "the core of *Star Trek* has always been that it's about a group of people who aren't necessarily geared to get along perfectly with each other, but who always overcome their differences to defeat a common adversary."

Talking of adversaries, there has been much praise for Benedict Cumberbatch's portrayal of the movie's villain, John Harrison. "I loved watching Chris and Benedict when they were doing scenes together," agrees Urban, "because the sparks would literally fly."

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"IF SPOCK IS LOGIC, THEN BONES IS HUMANISM – AND KIRK HAS TO FIND THE MIDDLE GROUND."

"[GENE'S] IDEA WAS THAT THE SPINAL CORD GREW UP THE BACK OF THE NECK, INTO THE HEAD AND THE BRIDGE OF THE NOSE."

RISE OF THE KNUCKLEHEADS

EVOLUTION OF THE KLINGONS

Alien races in *Star Trek* have gone through a number of design changes across the decades, but perhaps none more famously than the Klingons – the fearsome warrior race that began life as swarthy-looking TV pirates, only to be given a major facelift in the spin-off movies and subsequent small-screen appearances. Now they're back on the big screen in *Star Trek Into Darkness*, with a brand new look. Joe Nazzaro tells the story of the changing face of the Klingon race.

Introduced in the *Star Trek* episode "Errand of Mercy" in 1967, the Klingons were dark-skinned buccaneers, who quickly replaced the Romulans as recurring villains because their look was that much easier to create. Makeup artist Fred B. Phillips provided a dark brown makeup foundation, thickening the actor's own eyebrows, and adding lace moustaches and goatees using spirit gum adhesive. "I think the makeup was called 'Mexican #1 or #2," remembers Rick Stratton, who worked for Phillips on *Star Trek: The Motion Picture*. "That was the name of the original makeup foundation – they actually had kind of racist names at the time, like 'Negro #1 and Mexican #1 – which was the basis for the original *Star Trek* makeups."

Having established themselves in the 1960's TV series, the Klingons underwent a major revamp for *Star Trek: The Motion Picture* in 1979. Costume designer Robert Fletcher created elaborate, militaristic costumes that were reportedly inspired by feudal Japanese armor, reinforced by a new, sharp-looking alphabet and graphics. But most intriguing was a new makeup look that included the original color and facial hair, but also added a bony head crest. "That was Gene Roddenberry's idea," claims Stratton, who was part of a small group of young makeup artists enlisted by Phillips to build some of the film's prosthetics. "His idea was that the spinal cord grew up the back of the neck, into the head and the bridge of the nose, so even though it might

The Klingons prepare to undergo another make-over

have looked like a lobster tail, it was supposed to be a spinal cord that grew up down the center.

"Fred Phillips did a makeup test by putting a bald cap on the actor and sculpting the entire thing out of mortician's wax so he would have a crude version of what it would look like in three dimensions." But when Robert Wise, the director, saw the test, he thought it was a little too extreme, as Stratton explains. "One morning, he came in after thinking about it, and said, 'I had a dream last night, and when I woke up my hand was on the pillow, with the moonlight coming in through the window, so I could see the light on my knuckles of my hand.' He had the idea for a more subtle bone structure than the big gnarly spinal cord thing, but we thought to ourselves, 'Oh, knuckleheads!'

"So we did a makeup test with the subtle 'knuckles,' but it wasn't extreme enough, so we went back to the more vertebrae-like look. It was me, Mark Siegel and Mike LaValley who sculpted the Klingons, and when we began running out of stuff to do, I wanted to get an extra day's pay, so I said, 'How about if we make some messed-up teeth for these guys?' It would save time staining their teeth and make them look like they had been chewing on bones or something, but it was all because I wanted another day's pay!"

The Klingon makeups were applied by future Oscar-winning makeup artist Ve Neill, in her first union job. "I did the three main Klingons, including Mark Lenard," remembers Neill. "I put all the heads together, dressed the hairpieces, and glued all the hair on the heads.

"When it came time to actually do the makeups, I did the three you see in front, and Fred hired some old cronies to do the rest of them, and they came in and brushed out all the hairpieces! All they had to do was put on the heads with the hairpieces on them, and take a rat-tail comb and blend the hairpieces onto the heads, but they brushed them all out, and totally messed up all of the makeups. Every one of those actors came to me and said, 'Hey, you've got to fix my makeup!' and I had to say, 'Oh no, I'm not going to fix anything! I don't want any of those old guys mad at me!'"

The Klingons in "Day of the Dove"

"I FELT, FOR SUCH A FIERCE WARRIOR RACE, JUST PUTTING FOREHEADS ON THEM WASN'T ENOUGH."

THE NEXT ITERATION

The bony forehead became a staple of the Klingon makeup, going through subtle (and sometimes not so subtle) changes from film to film. By the time *Star Trek: The Next Generation* came about in 1987, the Klingon forehead was here to stay, even though the change in appearances had never been addressed. "One of the ideas I pitched," remembers freelance writer Marc Scott Zicree, who wrote the episode 'First Contact' in season four, "was a story that explained why the Klingons looked like human beings in the original series, and why they looked like crustacean heads in the current series and the movies. [Producer] Burt Armus wanted to buy it, but was gone before he could."

For *The Next Generation* and subsequent TV series, the Klingon look and mythology were explored in even greater detail. Costume designer Robert Blackman created an increasingly complex series of costumes, while the art department continued to flesh out the Klingon alphabet and graphics. But it was veteran makeup artist Michael Westmore who not only designed the look for Michael Dorn as Worf, but also countless Klingon guest stars, all of whom were given subtly different looks.

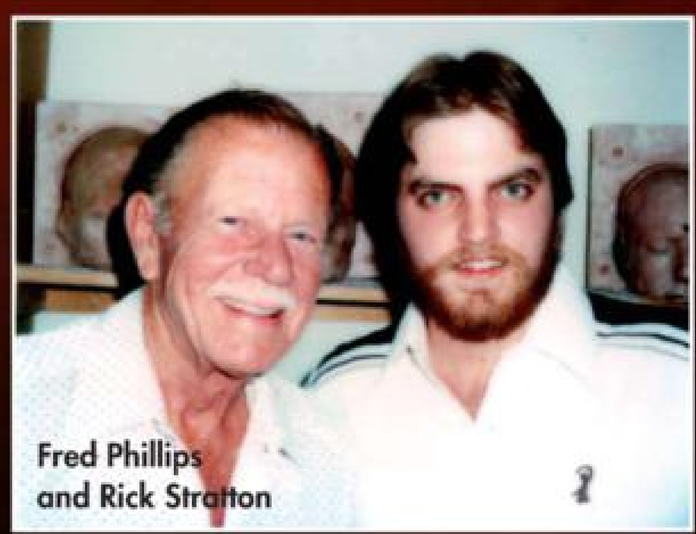
"When we first started thinking about the Klingons for *The Next Generation*," Westmore recalls, "I wanted to do something different from the previous series, as well as the *Star Trek* films. Up until then, the Klingons were

SO WHY THE BIG FROWN?

The *Enterprise* episodes "Affliction" and "Divergence" set out to finally explain why the Klingons of the original television series look so different to their movie and *Next Generation* counterparts.

The change followed an attempt by Klingon scientists to re-engineer the genetic material of Human Augments (such as Khan Noonien Singh) to enhance the strength and intelligence of their own race. Instead, they inadvertently created a fatal mutagenic plague and released it upon their species. Stage one of the plague would see Klingon head ridges disappear, making them look more human. The *Enterprise*'s pioneering Dr. Phlox was able to formulate a cure, but for generations the Klingon race endured this altered appearance.

Rick Stratton tests *The Motion Picture* Klingon make-up


Fred Phillips and Rick Stratton

KLINGON LEGENDS

WILLIAM CAMPBELL (KOLOTH)

"When I was asked if I was interested in coming back to play my *Star Trek* character in an episode of *Deep Space Nine*, I thought we would be the 'old' Klingons, who didn't evolve with the carbuncle on their head and the various changes that had been done to them," remembers William Campbell, one of *Trek*'s earliest Klingons. "I even said to my wife, 'We'll be the same as we were, only older.' But when I walked in and said to Rick Berman, 'Somebody said we were going to have to put this makeup on, a la Michael Dorn,' he said, 'Well... yeah!'

"I asked if there was a reason for that, if something had happened to us over the years, and he said, 'Bill, it's about 100 years later, and this is the way the Klingons look now, and they've evolved into this.' I thought we were just coming back as the Over the Hill Gang, but it had a lot more significance than that. We would sit in the makeup chair for three hours, with two hours to take it off at night, so the hours were horrendously long, but we got through it."

brown and had a bony ridge running down their foreheads. I felt, for such a fierce warrior race, just putting foreheads on them wasn't enough, so I asked Gene Roddenberry and Rick Berman to let me try something different.

"As I started designing the makeup for Michael Dorn, our main Klingon character, one of my biggest changes was adding a nose that flowed down from his forehead, which brought that ridged look down onto the middle of his face. The appliance covered the bridge of his nose, adding a sharp ridge to it, connecting with the forehead piece on top. That turned out to be quite successful, becoming one of the signatures of the series.

"I also created a set of Klingon teeth, making them discolored and broken. They were actually acrylic caps that fit over the actor's own teeth, giving them that ugly, uneven look."

THE LONG ROAD TO QO'NOS

In 2009, *Star Trek* returned to cinemas, but this time the Klingons found themselves relegated to the cutting room floor, as their scenes were shot but ultimately cut from the film. "It's a tease, because they're wearing helmets during that scene, so you don't see their full faces," notes Joel Harlow, who subsequently won an Oscar for the film's makeup. "All you see are the areas around their eyes and mouth, so I sculpted and created a piece that fit around their eyes, and we punched hair into that, which created the effect of being a Klingon without having to design the whole thing."

"There was this prison scene where the Romulans were being held, and all the guards were supposed to be Klingons," adds Richie Alonzo, who worked closely with Harlow on the film. "It was never really a given when we got started, but Joel said, 'I think we should sculpt a Klingon and have the pieces ready just in case', so that's what happened.

"Because wardrobe already had a helmet for the Klingons, we had to fit our makeup design under it, and make them work together," Alonzo continues. "You never really see what they look like, so we didn't want to come up with a specific look that we would be stuck with. We thought it would be great to redesign the Klingons, and make them really cool-looking for the next film, but that never materialized."

The Klingons cause trouble in *The Search for Spock*

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With the new *Star Trek* movie Klingons all but consigned to a DVD deleted scene, the makers of *Star Trek Into Darkness* were able to go back to the drawing board, and come up with a new look under concept designer Neville Page, costume designer Michael Kaplan, and makeup department head David LeRoy Anderson. "Based on the versions that I saw Neville produce," notes Anderson, "I think he was not committed to anything, and free to explore a new direction.

"By the time we got to the first sculptures on the Klingons, we were well into shooting, which meant I was running the shop as well as being on set every morning. Neville's artwork was beautiful, but it was translating into a very heavy makeup that would have concealed all of the features on the performer if we used that sculpture," explains the two-time Oscar-winner.

"J.J. ABRAMS LOVED THEM. THERE WAS NO CRITIQUING; IT WAS JUST, 'YES, WE'VE GOT OUR KLINGONS!'"

"What I did was hire Earl Ellis, who is probably one of the most knowledgeable makeup artists in *Star Trek* history. I said, 'I'm afraid the flavor and essence of the Klingons is not coming across here,' so Earl looked at the illustrations, and immediately understood what they represented, what we could use, and what to leave behind. He was able to translate Neville's ZBrush creation (ZBrush is software used by digital artists to paint 3D CGI models) into an actual functioning makeup that allowed the actors' performances to come through."

"The designs were tending to look a bit more mask-like, and we really needed a makeup approach," agrees Ellis, who had worked on several film and television

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The Klingons' new attire

KLINGON LEGENDS

MICHAEL DORN (WORF)

"There is a lot of Worf in me, but when you're wearing a mask, it really contributes to it, because you can't make a lot of facial expressions and if you smile it breaks up the makeup, so I guess it does keep you in the Worf mode," says Michael Dorn, who played Starfleet's first Klingon officer, Mr.Worf.

"The glue was the number one thing I had a major problem with. In the second year, it was so bad, I really thought I was going to have to quit. I finally went to the producers and said, 'Look, I love the show and my character, but my skin is going crazy!' so they sat down and changed a lot of things that made it a lot easier for me to work.

"The other problem was that most hairdressers see long hair, they start curling it, so they started making it look like Prince Valiant. I wanted a ponytail, so we were able to change that too."

incarnations of *Star Trek*, including *Voyager* and *Enterprise*. Roddenberry's approach had always been very character-driven, so whenever possible, you would use the actor's mouth and eyes. The further you got from someone's face, the more you started losing the character's personality.

"When Dave showed me the designs, I recognized a lot of design elements that had been put into these characters. If you look at any of the episodes from the past 20 years, they have a certain color scheme that says 'Klingon,' and you can't go too far from that. So I recognized those elements, but the design was sleeker, and more elegant. Not just some bestial character.

The Klingons come to dinner in *The Undiscovered Country*

What's under the helmet? Find out in *Star Trek Into Darkness*...

"I also worked on the last film," Ellis recalls, "where they shot some stuff with the Klingons in helmets, and we used some of those helmets, because they had already paid for them- why were they going to remake 30 helmets when we already had them? That would have limited the size of the heads, but because I took a makeup approach, that was fine. The less you put on somebody, and the thinner the pieces, the better they can act, and the character really comes through, so that's the approach we took."

"Once Earl finished his sculpture of the Klingon character on our two actors, we brought them to set for a show and tell," continues Anderson, "and J.J. Abrams loved them. There was no critiquing; it was just, 'Yes, we've got our Klingons!' He could see that they were two completely different beings, but from the same planet, and they were really nice, subtle and thin makeups."

Heather Langenkamp, Anderson's partner at make-up shop AFX Studios, adds "You are dealing with so much history there, and so many people have expectations of the Klingons. Neville generated lots of amazing ideas about their appearance, and David put little changes on them. You really have to coordinate it with the man's face, so they end up looking more unique. Of all the make-up we did, we're most proud of the Klingons. It's really powerful and fantastic. There's something very regal about it."

"*Star Trek* is near and dear to a lot of people's hearts," notes Harlow. "It has a huge fan base, and people have very specific ideas about what they want, so playing around with that was a little frightening."

"It's tough to do the Klingons, because they kept changing over the years," adds Ellis. "You just have to accept them for what they are. There's no real reason why they should look the way they do now, compared to the original series, but they still have all the elements that say 'Klingon.' The new ones look very different but more elegant, and I think the fans will be very happy with them."

TURNING TO THE DARK SIDE

Creating the strange new worlds and dangerous environments for *Star Trek Into Darkness* was a thrilling yet demanding experience, as Production Designer Scott Chambliss explains.
Interview by Bryan Cairns

As Production Designer on *Star Trek Into Darkness*, Scott Chambliss is the master of his surroundings. For *Star Trek* (2009), he transformed a Sony sound-stage – two massive hangers which once housed Howard Hughes' Spruce Goose – into alien landscapes, a drinking hangout for Starfleet Academy types, and of course the piece-de-resistance – the starship *Enterprise* herself. But as thrilled as Chambliss was with returning for his second consecutive *Star Trek*, the ambitious *Into Darkness* proved much more demanding than his earlier outing.

"Our story is a darker story," says Chambliss. "It's also bigger, and our themes of good versus evil are subverted a little bit because you don't really know who the good and bad guys are. It's not clear-cut at all. In terms of my job on the previous movie, I had three distinctly different cultures that were present in that story. This time around, our story is not about a bunch of different cultures around the universe, dealing with each other. It's about Starfleet itself, and the mysteries of Starfleet that become revealed unhappily along the way."

Part of Chambliss' responsibility is to help establish a signature look for the film. As the title infers, *Into Darkness*' palette is, well, much darker than other *Trek* adventures.

"There's Roddenberry's fundamentally optimistic point of view on the world and life that we've tried to adhere to," explains Chambliss. "Going into darker and more complicated storytelling, we could potentially lose sight of that. The task of showing the dark side basically meant there still had to be a recognizable foundation of elements of the light side of this coin. My metaphor was taking

"OUR STORY IS NOT ABOUT A BUNCH OF DIFFERENT CULTURES AROUND THE UNIVERSE, DEALING WITH EACH OTHER. IT'S ABOUT STARFLEET ITSELF."

The Qo'nos set was inspired by the sun installation at the Tate Modern, London

An *Enterprise* corridor at red alert

Chambliss tinkered with the Bridge set for *Into Darkness*

something beautiful, like the *Enterprise*, and militarizing it to the hilt. What would that look like, and how would it feel when you were inside?"

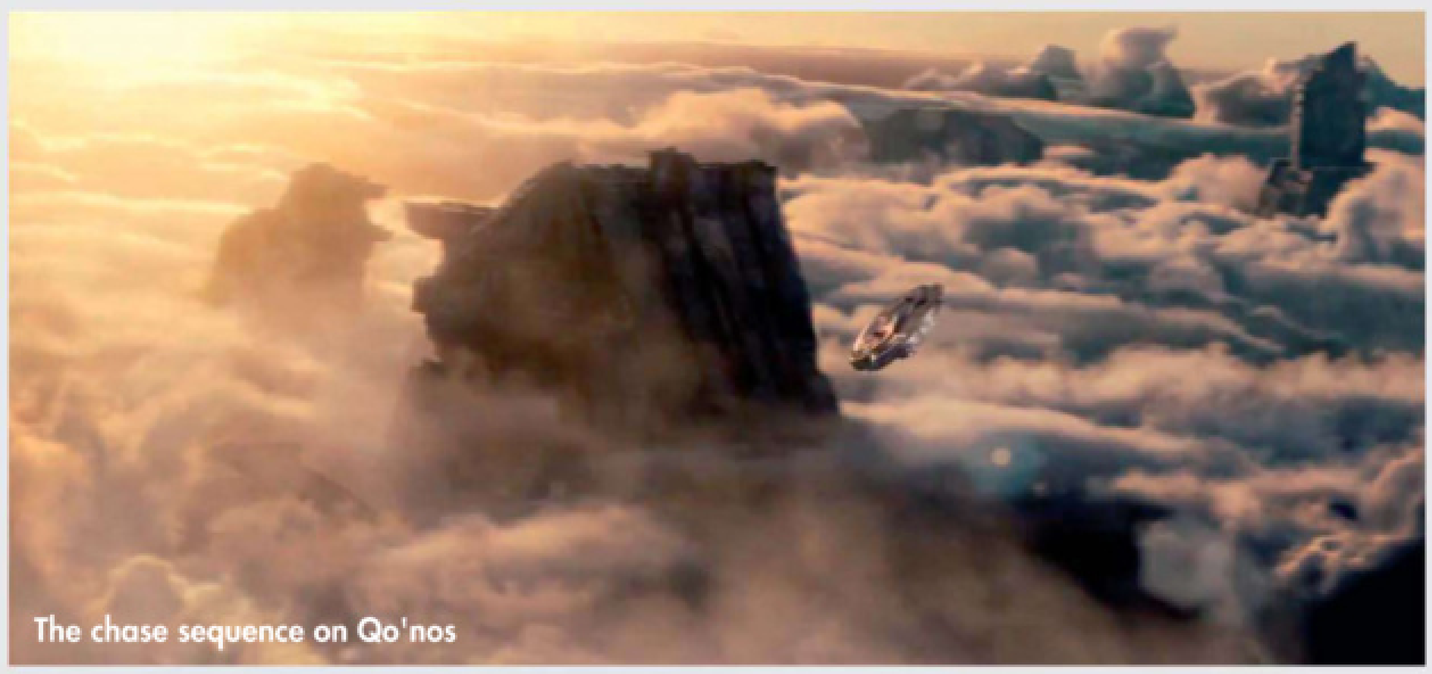
NEW WORLDS

Despite a resume containing such high profile blockbusters as *Salt* and *Cowboys & Aliens*, it's Chambliss' history with J.J. Abrams that stands out. They've collaborated on the Abrams-created TV series *Felicity* and *Alias*, as well as the Abrams-directed features *Mission: Impossible III*, *Star Trek* (2009) and its sequel. By now, the two have established a successful rhythm when tackling a script, which means Chambliss knew exactly which items needed to be immediately addressed.

"I would say the most time-consuming, in terms of beginning the conceptual approach to what we finally agreed on, and finally built, were these two different planets, Qo'noS and Nibiru," reports Chambliss. "Because they are new worlds we are trying to define, they took a lot of attention and a lot of negotiating, both creatively and financially. Because we wanted both worlds to be really huge in scale, and get as much in camera as we possibly could, we went through all sorts of processes."

The riveting first scenes of *Into Darkness* showcase Bones and Kirk sprinting across Nibiru's red-colored terrain. From its conception, Chambliss had to identify what the planet Nibiru was, how it was different from Earth, who lived there, and how they functioned. The next step was to harness all those requirements into a

Harrison looks out onto a toxic Qo'nos


The chase sequence on Qo'nos

"I TINKERED WITH EVERYTHING, BECAUSE IN THE FIRST ONE I DID, I DIDN'T GET TO FINISH EVERYTHING."

primitive environment that visually popped.

"The population is kind of aboriginal," says Chambliss. "They haven't developed into a complex or technical culture at all. They are based on their own religion at this point in their evolution. The guys had written it as a beautiful island, and it sounded like Fiji or somewhere like that, quite gorgeous and lush. The one thing that I immediately didn't want to do was go to some place that looked like a great vacation spot and shoot this. So what are tropical environments other than green? They are lush and green, green, green, green. I thought, 'Let's flip that and go red, red, red, red. Let all the vegetation be red.' That was inspired by one of my favorite plants I see in Hawaii, which is a kind of bamboo. Its trunk tends to have large sections of this really vibrant fuchsia. It's so otherworldly. I just started with an assistant messing around in Photoshop, messing around with bamboo forests and inverting the colors so that they become this lush ruby red. In flipping some of the other tones around, they became this mossy golden color. Suddenly, it felt like a tropical world, but was utterly different than what we've seen."

TOXIC SHOCK

Another key set was the Klingon homeworld, Qo'noS. Faithful *Trek* followers know the alien race to be savage warriors, and Chambliss wanted to capture that hardened, ruthless spirit.

"At first, Qo'noS was going to be a super-industrialized place, where the off-product of their industry was so toxic, they basically turned the planet itself into an utter waste zone," reveals Chambliss. "In doing that, they altered the environment so much it became a non-stop storming planet. There was only lightning, storm, and crazy wind in the sky. You couldn't even walk the surface of the planet, because it was all oceans of toxicity. They had burrowed down into the planet, as well as built their city on top. They kept building higher and higher because the meth level got higher and higher.

"When it came down to dealing with it, the sequence wasn't fully fleshed out in the beginning, which is normal," continues Chambliss. "We came to a place where it was pretty clear what was going to be happening here was a big action sequence. There wasn't a whole lot of dialogue or a whole lot of story content. It was just going to be action. Ultimately, that took us to a place of trying all different kinds of environmental pieces of this overall picture of toxified Qo'noS. We ultimately landed in what was probably a factory. It could have been a munitions factory. It could have been a place for building space craft. But long ago, something really dreadful happened there, and it was basically like a Chernobyl at this point. That's what you see in the film.

"I think I did 14 different versions of the set," he adds. "Each one had a different specificity of what it was, and why it was the way it was. Nothing really landed with J.J. It finally got to the point where I needed to do something a lot more abstract. In the trailer, you see this big, glowing, lensy thing in the background, the big halo behind them. That was inspired by one of my favorite artists, who does these epic scale installations. His name is Olafur Eliasson. He's the guy who did this gigantic sunshine at the Tate Modern (the renowned museum of modern art in London). That was the thing I kept staring at, and seeing the scale of a human being in front of it, and thought, 'This is so cool. Maybe this is a way into what we're doing, playing with a massive sunburst or light source, or whatever the hell it was going to be, against our villain, who is supposed to be the baddest guy on Earth.' But the epic scale of that glow even makes this huge bad guy look tiny."

UNDER LOCK AND KEY

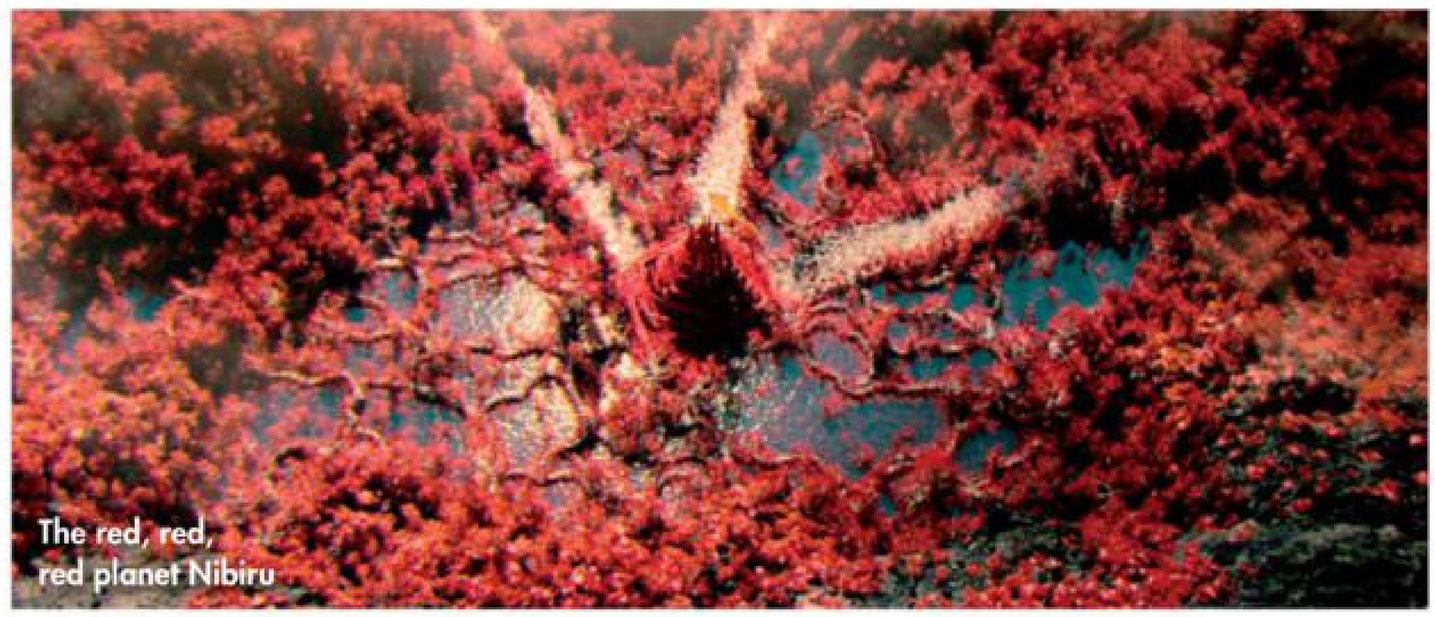
Details surrounding actor Benedict Cumberbatch's new super-baddie, John Harrison, have been scarce. Who he is, and his intentions, remain a

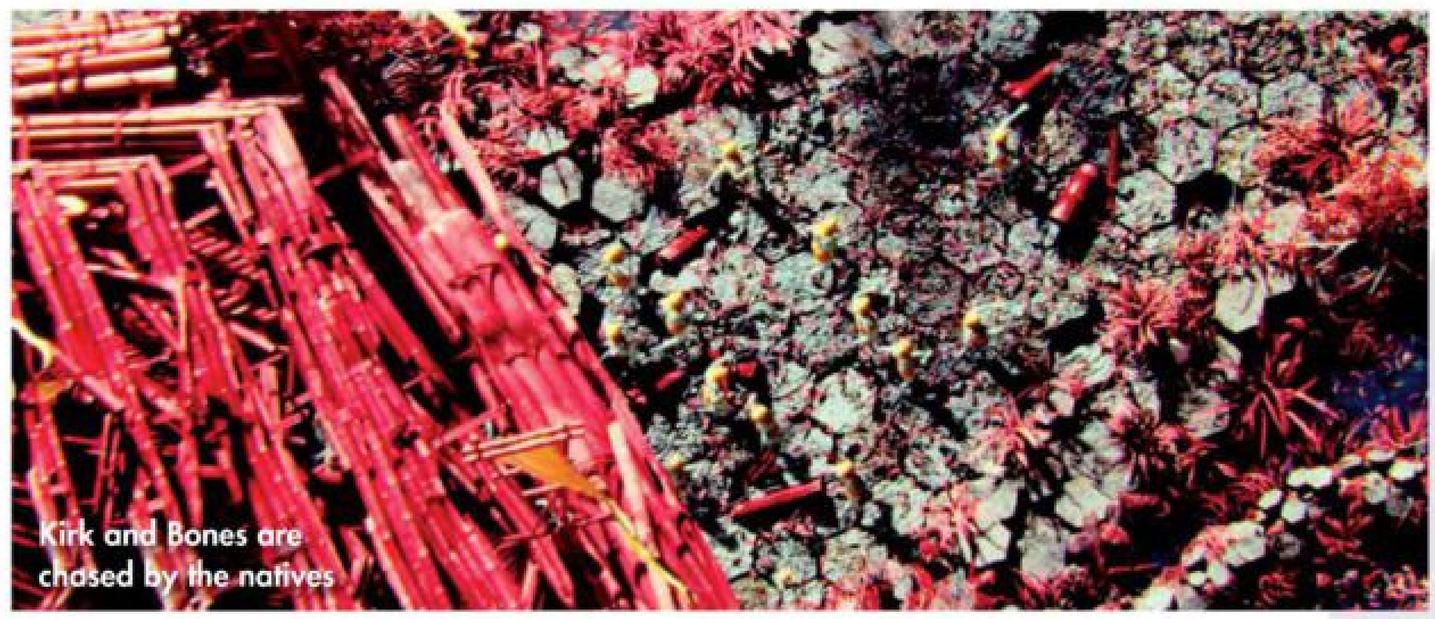
mystery. Nonetheless, there is some buzz-worthy released footage that finds Harrison securely locked away in a clean, sleek, metallic brig, with a glass window almost taking up one wall.

"There were going to be two sequences on the brig and, initially, the guys wanted a Hannibal Lecter moment," reports Chambliss. "It was going to be a series of small, single prison cells on a radius. It was going to be a mixed circular space with all these cells. It was supposed to feel huge. The key element of how that thing functions is you see the big black eyeball in the back of the cell with him. That's supposed to be their surveillance system, and you can see versions of that all over the larger brig set. That was based on a really cool, ball-shaped Italian television from the 1970's. In terms of why it's big and open and glassed like that, it's so everything could be seen from all the angles, at all times. It's very clear there's no means of getting in or out, once you're in there. You have to be released by some means, which we ended up not showing. There was going to be a portal that opened up in the glass, for someone to be taken in or out of."

And then there's the *Enterprise*. Chambliss already had the opportunity to put his own mark on the legendary starship, in the previous installment. Once production wrapped, instead of destroying the elaborate piece and having to start again from scratch, it was simply broken down and segments were stored away. For *Into Darkness*, those sections were polished off, rebuilt, and fine-tuned.

"They saved the Bridge, the Med Bay, and the Transporter Room," says. "We pulled all of those out of moth balls, and some of it had disintegrated over time. I think they trotted the bridge out for a couple of commercials, and one whole section of it fell off a truck, literally. We were able to put everything together, and refreshed a whole lot of it. We got to add some new sets as well. We have a turbo plaza, which is an oval, connective hub, leading from different hallways that go to different sets.


The red, red, red planet Nibiru


Kirk and Bones are chased by the natives

"THE GUYS WANTED A HANNIBAL LECTER MOMENT."

We had a whole scene in Kirk's quarters. We designed this kick-ass set – I so want to do it if we do another *Star Trek* movie. It was a beautiful set, and says some really cool things about who Kirk is and what his priorities are. Unfortunately, we couldn't afford that.

"I tinkered with everything, because in the first one I did, I didn't get to finish everything to the state of perfection I wanted it to be, or at least what I thought would be perfect," concludes Chambliss. "For the med bay, we extended it tremendously. In the transporter bay, we changed the effect of the glass pieces that ring that bay. I wasn't terribly happy how it looked on film in the original one. Then in the Bridge, there are glass navigational panels behind the crew members, who are standing at their little consoles, to the left and right of the captain's chair. I pulled my original design for them, which we were unable to complete the first time around, and actually completed them. They have a more substantial presence and better look to them. We do have an amazing new set in the *Enterprise*. It's based on a location that has never been shot for film before. It adds a physical scope and a huge amount of detail, in a really impressive space, that will add so much big-picture value to this movie. I'm really pleased we shot in that. I basically had to lie down on J.J.'s office floor until he agreed to look at it with me, let alone shoot it."

The *Enterprise* brig set in which Harrison is held captive

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DAMON LINDELOF

WRITING

STAR TREK INTO DARKNESS

Having explored the metaphysical, meta-textual, and fantastical with his labyrinthine plots for the TV classic *Lost* and *Alien* 'prequel' *Prometheus*, continuing the new voyages of *Star Trek* meant a new set of storytelling challenges for Damon Lindelof and the writing team behind *Into Darkness*. Interview by Tara Bennett

With the huge success of *Star Trek* in 2009, you might forgive the creative team behind the franchise's cinematic resurgence to gloat just a tiny bit. It's certainly not hyperbole to say that it was J.J. Abrams, Bryan Burk, Bob Orci, Alex Kurtzman, and Damon Lindelof's creative vision to honor *Star Trek*'s past yet reboot its future that brought the franchise back into favor with a new generation.

But gloating is far from what you get when talking to any of the writing team, especially from the self-deprecating Lindelof, who shares a screenwriting and producing title on *Star Trek Into Darkness*. When asked whether the creative quintet felt the tiniest bit more confident embarking on *Star Trek*'s sequel, even with a smile in his voice, Lindelof is dead serious when he answers: "I don't think it's anyone on that team's nature to function from a place of confidence. If anything, the fact that we dodged a bullet the first time around, and people seemed to like the movie, made us even more terrified of screwing things up this time around."

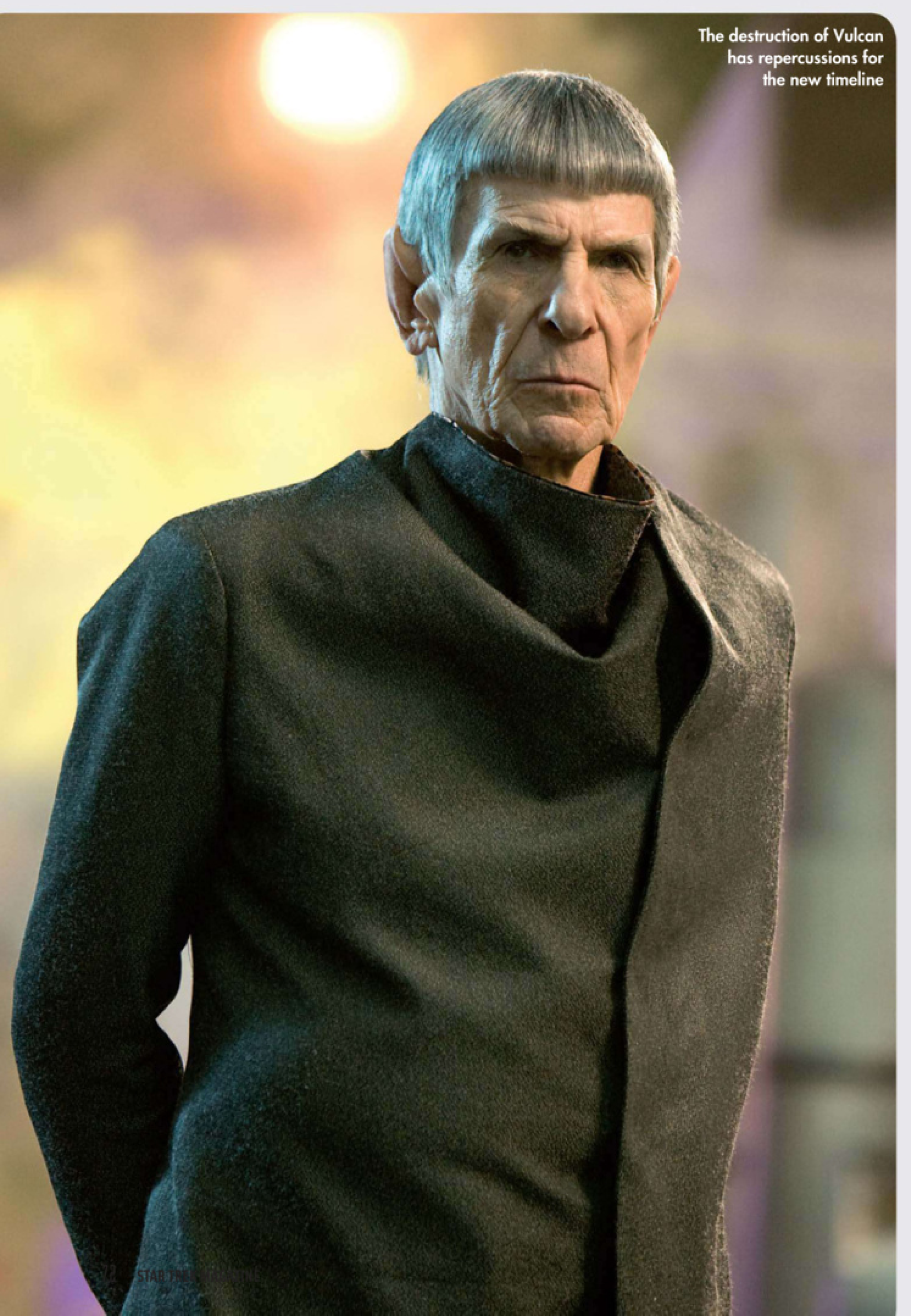
As the co-creator of *Lost*, and the big screen co-writer of *Cowboys & Aliens* and *Prometheus*, Lindelof knows plenty about staying humble in

Clockwise from top left: Writers Roberto Orci and Alex Kurtzman, director J.J. Abrams, writer and producer Damon Lindelof, executive producers Bryan Burk and Jeffrey Chernov

"I THINK MORALITY IS A BIG PART OF WHAT GENE [RODDENBERRY'S] VISION FOR THE ENTIRE WORLD WAS."

the shadow of success, as he's taken plenty of praise and peltings for his written words. With regards to returning to *Star Trek*, he continues, "Our attitude coming out wasn't high-fiving, bumping chests saying, 'We own *Star Trek* now!' Yet it's a slippery slope, because at the same time you can't write from a place of fear. You have to write from a place of confidence. My feelings about this movie are exactly the same as they were about the first movie, which are: we like it but we're not entirely sure the fans are going to like it, or if the people who aren't 40-year aficionados of *Trek* are going to like it, or anyone is going to like it. If this movie is a complete and utter disaster, I would not be surprised. And if the movie makes a billion dollars, I would not be surprised. It's just a big question mark."

"THE FACT THAT WE DODGED A BULLET THE FIRST TIME AROUND, AND PEOPLE SEEMED TO LIKE THE MOVIE, MADE US EVEN MORE TERRIFIED OF SCREWING THINGS UP THIS TIME AROUND."



The destruction of Vulcan has repercussions for the new timeline

GETTING DOWN TO WORK

What Lindelof doesn't question is how much he trusts and enjoys working with this particular creative team. "The part of the experience that I personally have enjoyed most, in addition to this enormous gratitude to be able to write in the *Star Trek* universe, and write for these classic characters, is who I get to do it with. The idea of doing this job with anyone other than J.J., Bob, Alex and Bryan was not appealing to me. It's what made me carve out the time necessary to do this movie."

After each of the five cleared their creative calendars, Lindelof says they got together to break (a TV writing term for finding the story as a group) the ideas they needed to continue from the first movie. Lindelof explains, "The first question we were facing, just on a plot level, is can there be a five-year mission when Vulcan blew up? How did that attack – which is essentially a 9/11-like incident in Federation lore – change history? That should be the catalyst for everything that happens in the second movie, so that was the conversation that happened when we initially made the decision to destroy Vulcan, because it's a huge deal. The two key planets in the Federation are Vulcan and Earth, and now one of them is just gone, and it eradicated billions of lives, so we need to talk about that and understand what the ramifications are moving forward."

He continues, "Secondly, I think in the first series of meetings for the second movie, we knew what the first movie was, emotionally, and it was about these people getting to meet each other. It was a philosophical study of logic versus emotion, and ultimately landing on this idea that the two can't be separate. They need each other, and those ideas are represented by Kirk and Spock. We played that card, and there will be more of that, but what is the next story that we want to tell in terms of the emotional lives of the characters? Where do we want to take these men and women? What's their arc in the second movie, because we don't want to abandon the characters; the characters are what everybody cares about. We talked about that stuff, and then once we decided on what a cool version of that was going to be – which is tied very closely to how everybody feels about what happened in the first movie – then we said what is the plot? Who is the force of antagonism? How are they going to illuminate this character story that we want to tell?"

CREDIT WHERE CREDIT'S DUE

What exactly does being a producer mean on the *Star Trek* films? Lindelof explains: "For different movies, the word producer means different things. On the previous *Trek* movie, I was a producer on the movie mostly as a by-product of the fact that I was doing *Lost* the entire time. I couldn't take up the responsibility of actually writing, and I think Alex and Bob did an amazing job writing that screenplay. Obviously all of us – J.J., myself, Alex, Bob, Bryan Burk – were all involved in the story-breaking process, but Alex and Bob really wrote that script. But as a by-product of the writer's strike I was able to be on the set, so I was involved in the story process, then on the set for the filming, and then heavily involved in the editing, so it felt like the appropriate title for me to take was producer. The second time around, I think going in, all of us knew we were all writing it – J.J. is directing so he's not taking a writing credit – but let's all just take writing and producing credits because, at the end of the day, we're all taking passes at the script, we're all going to be on the set, and we're all going to be in editing, so it was a more reasonable approach to take."

Former *Enterprise* Captain-turned-Admiral Christopher Pike

Kirk and Spock face new challenges in *Star Trek Into Darkness*

Uhura and Spock's relationship is further explored in *Star Trek Into Darkness*

Theme was also central to their creative direction. "I think morality is a big part of what Gene [Roddenberry's] vision for the entire world was," Lindelof says. "When you think about the utopian state he envisioned for the future, it was that these are good people who are trying to do the right things, and they live by a very specific code. I think when we're presenting those stories now, in a modern context, it's very hard to maintain that morality. But I think there's very interesting storytelling to be made in the space in between. It gets really interesting, and the more you do it, you realize these things directly relate to the world that we know now. *Trek* as allegory has always been a big part of it."

CANON CONUNDRUM

Lindelof says that saying too much about what aspects of contemporary life have been crafted into the script would reveal too much about the film's key plot points. Yet he does share that much of *Star Trek Into Darkness*' plot comes from honoring 45-plus years of *Trek* lore. "I don't think that's because we feel burdened by the canon, but the canon must be honored," he clarifies. "You start there, and say if we are going to play our version of this classic tune, the audience doesn't want to hear it played the same way. But you can't change it so much that it's not even that song anymore. So we change it up so [audiences] can be surprised, but at the same time it has to be familiar, because it's called *Star Trek*. It's this amazing thing, so why would we want to go too far afield? The core of this thing has endured for close to five decades now, and we feel enormously protective and duty bound to honor that, above all other things."

"THE CORE OF THIS THING HAS ENDURED FOR CLOSE TO FIVE DECADES NOW, AND WE FEEL ENORMOUSLY PROTECTIVE AND DUTY BOUND TO HONOR THAT, ABOVE ALL OTHER THINGS."

Asked how they manage to balance both demanding goals, Lindelof says, "I think it's finding that space amongst the five of us. On that jury is a representative of all the [*Trek*] spectrums, and so if there's an idea that all five of us say, 'That's great!' then it feels like it's the best cross-section that is representative of the audience. At the same time, we feel duty bound to do things that potentially will upset the fans, like the Spock and Uhura relationship or destroying Vulcan, both of which we acknowledged, as we came up with those ideas the first time around, that a lot of people wouldn't like. We can't do it irresponsibly. We have to earn it to the best of our ability. So, when we do move away from canon, it's done with a tremendous amount of deliberation, conversation, and yes, eleventh hour 'Let's not do this!' It has to go through that entire process before it comes out the assembly line."

As they now wait to see what audiences around the globe think of their second *Star Trek* adventure, Lindelof says he hopes audiences are still excited to welcome them back after four years away. "Time is a curse and a blessing. In all that time we were saying it would be fun to do *Trek* again, we certainly weren't going to be able to release another one in two years. Fortunately, we were all able to put our heads back together again a couple years back to do another one. I wish it wasn't four years between movies, but I'm glad we got to do another one."

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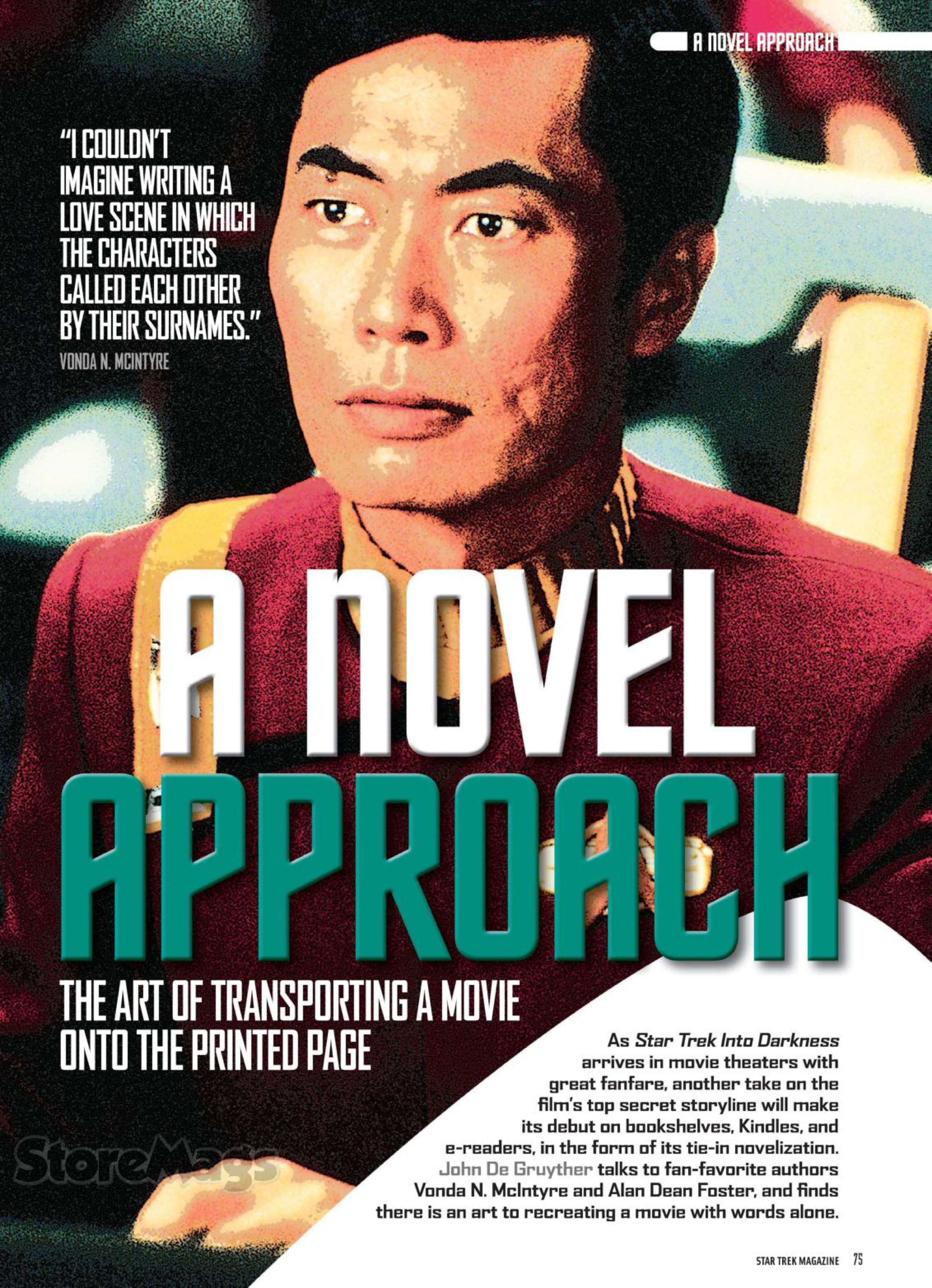

"I COULDN'T IMAGINE WRITING A LOVE SCENE IN WHICH THE CHARACTERS CALLED EACH OTHER BY THEIR SURNAMES."

VONDA N. MCINTYRE

A NOVEL APPROACH

THE ART OF TRANSPORTING A MOVIE ONTO THE PRINTED PAGE

As *Star Trek Into Darkness* arrives in movie theaters with great fanfare, another take on the film's top secret storyline will make its debut on bookshelves, Kindles, and e-readers, in the form of its tie-in novelization. John De Gruyther talks to fan-favorite authors Vonda N. McIntyre and Alan Dean Foster, and finds there is an art to recreating a movie with words alone.

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Movie novelizations don't tend to receive much critical attention, but nowadays they play a key part in the promotional campaign for any major movie. Each time a *Star Trek* movie has been released there has been a literary adaptation, and as is often the case with *Star Trek*, the franchise seems to bring something different to the party, defying that very idea of the tie-in novel being simply another marketing tool. What makes the *Star Trek* tie-in novels stand out compared with other tie-ins is the deep connection the authors have with the *Trek* universe, and how they understand its significance to people.

To convincingly portray the events of a movie in novel form is a specialist skill, and one of almost infinite possibilities, given the size and scope of the *Star Trek* universe. Those authors chosen to adapt each movie into book form are entrusted with shaping and informing the back-stories of *Star Trek*'s much cherished characters, often even influencing developments on the show itself. Therefore it should come as no surprise that for the 12 movies (including *Star Trek Into Darkness*) there have only been four novelists. In chronological order, the authors have been: *Star Trek* creator Gene Roddenberry (who is credited as writing the novel for *The Motion Picture*), Vonda N. McIntyre (*The Wrath of Khan*, *The Search for Spock*, and *The Voyage Home*), J.M. Dillard (*The Final Frontier*, *The Undiscovered Country*, *Generations*, *First Contact*, *Insurrection*, and *Nemesis*), and most recently Alan Dean Foster, who penned both 2009's *Star Trek* adaptation, and the novel version of *Star Trek Into Darkness*.

But what exactly lies behind the process of bringing a movie to life within the pages of a book? *Star Trek Magazine* sought out a few words of wisdom from those who know best: the *Star Trek* novelists themselves.

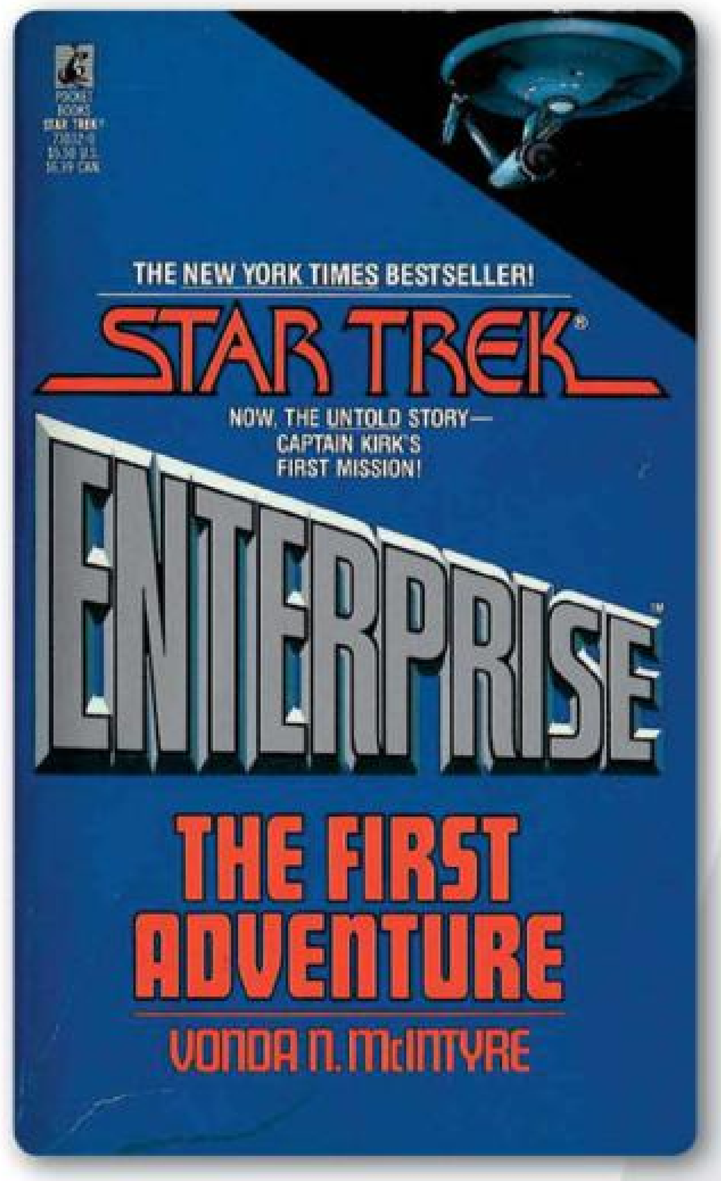
VONDA N. MCINTYRE: TOP FIVE

Five classic SF movie novelizations adapted by Vonda N. McIntyre

Dreamsnake (1978)
Fireflood And Other Stories (1979)
Star Trek: The Entropy Effect (1981)
Enterprise: The First Adventure (1986)
The Moon And The Sun (1997)

EXPANDING THE UNIVERSE

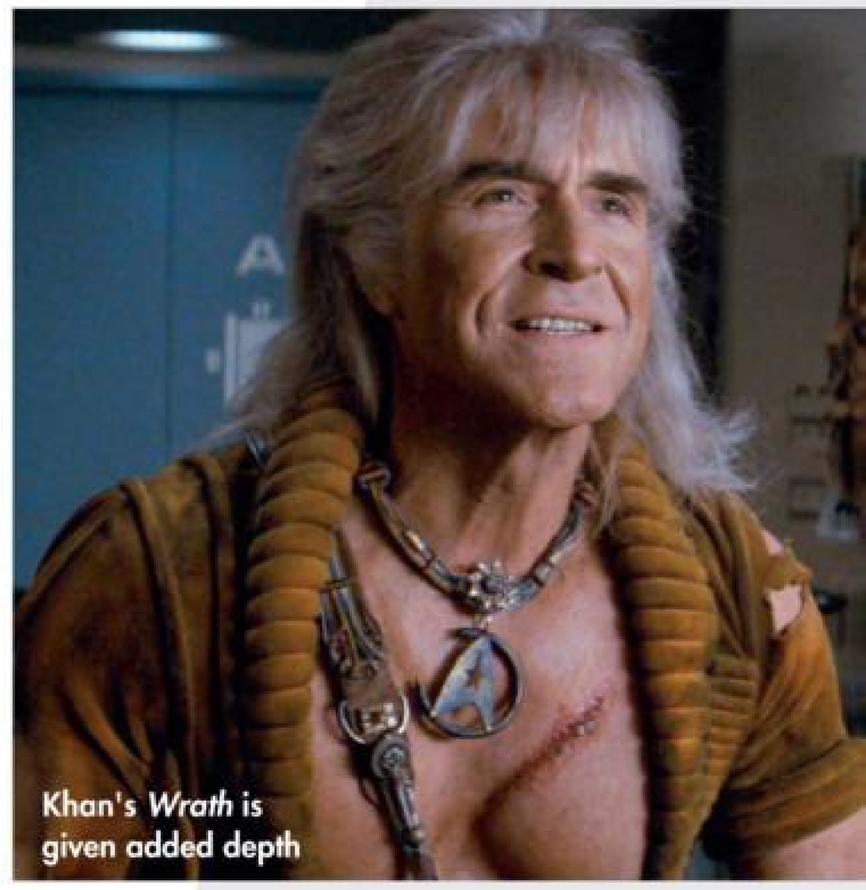
One of the most popular films of the franchise, *The Wrath of Khan* seems a good place to start, being both critically acclaimed and a fan favorite. The book version, published in 1982 and written by Vonda N. McIntyre, is a great read and a real collectors' item for any fan of the show, as it contains several fascinating differences to the film. McIntrye also holds a unique place in *Star Trek* history as the lady who gave Mr. Sulu his first name. 'Hikaru' Sulu came into being as a consequence of McIntyre writing a love scene for the dynamic helmsman, in her *Trek* novel "The Entropy Effect", as she explains, "I couldn't imagine writing a love scene in which the characters called each other by their surnames. It would be silly. So for Mr. Sulu's given name I snatched the name of the hero of one of the first novels ever written, *The Tale of Genji*, by the Lady Murasaki. From 12th Century Japan, if I remember right."



This logical and seemingly innocuous literary decision then became part of *Star Trek* canon;

"Years later I found that the scene had caused quite a stir between Paramount and Pocket Books, because Mr. Sulu didn't have a first name in the original series. The person vetting the manuscript at Paramount balked. My editor had the good idea of asking Gene Roddenberry and George Takei what they thought, and they both liked it, so the book, and the love scene, and Mr. Sulu's given name went ahead. I knew nothing about this till years after the book was published. Years after that, another sci-fi and tie-in writer (Peter David, if I remember right) was on the set of one of the movies and mentioned Mr. Sulu's given name in the book, and apparently the director added it to the movie on the spot. This story is second or third-hand though," she admits.

Scotty's nephew, Peter Preston, gets more screen time on the printed page


Khan's *Wrath* is given added depth

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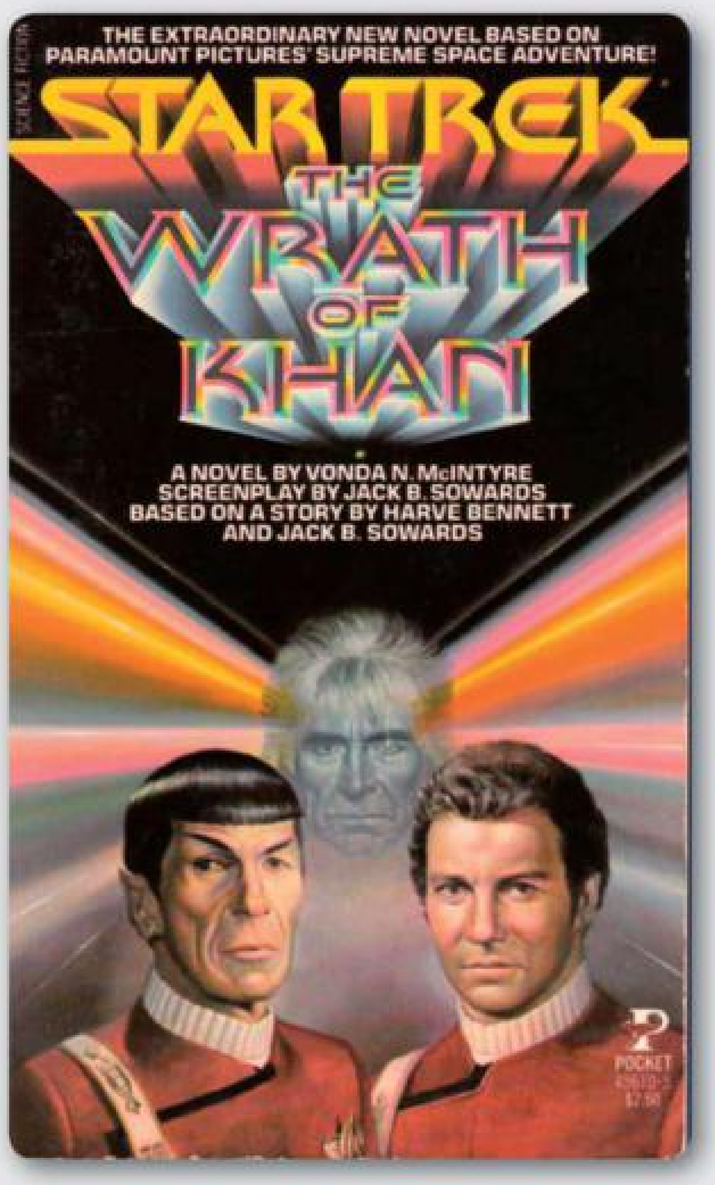


McIntyre is a veteran of science fiction writing, and this has helped her create stories full of great character detail, whether read in conjuction with the movie or in isolation. McIntyre's *Trek* novels are enthralling, and she shows there can certainly be creativity in the process of the movie novelization, should the author want it:

"If you transcribe a movie screenplay, you get at best a novella, which is about half the length of a modern novel. To create a novel from a screenplay, you have the choice of padding mercilessly or adding subplots and backstory," the author explains, "I was fortunate in being trusted to add subplots and backstory, and to treat the characters and the universe with respect. Merciless padding tends to be boring, both for the writer and the reader. The difference in inherent length between a movie and a novel is why many movies made from novels are unsatisfying to fans of the original novel. I learned this firsthand when I wrote a screenplay "The Moon and the Sun" at a writer's Workshop at Universal and Amblin. The whole time I was writing the screenplay, I had to leave out all sorts of wonderful information, so I promised myself a novel when the workshop ended. The novel I ended up writing is about 120,000 words long and went on to win the Nebula Award".

Clearly, a key part of the process for the tie-in author is expanding on the page what the movie didn't have time to say. For example, *The Voyage Home* novel has time to detail the aftermath of the death of David Marcus, and how Carol Marcus and Captain Kirk grieve the loss of their son. In the movie version of *The Wrath of Khan* we meet minor character Peter Preston, intended to be Scotty's nephew in the original screenplay. His appearances on screen are brief, and the character dies in the final scenes. In McIntyre's book, you get a much fuller backstory for Preston, making his death far more emotive. Preston appears in two scenes in the movie, in comparison to the book, where he features on 28 pages, including an amusing scene with Admiral Kirk featuring a "left-handed spanner". In the same book we also learn that Spock's Vulcan protégé, Saavik, was in fact half-Romulan. It is these additional scenes and details that make the tie-ins so much fun, and well worth reading.

> "I ALWAYS WORKED FROM THE SCRIPT. THIS WAS NOT NECESSARILY THE SCRIPT THAT ACCURATELY REPRESENTED WHAT ENDED UP ON SCREEN."
>
> VONDA N. MCINTYRE

As McIntyre explains, some of the major differences that occur can be down to what version of the screenplay the author works from. "Peter Preston had more screen time in the screenplay I was working from. If I remember right, I believe I added the graveyard scene. So I expanded that character's arc somewhat, but not as much as it would seem if you compared the movie and the novel rather than the screenplay and the novel. I made up most of Saavik's backstory. Does the movie even mention that she's Romulan and Vulcan? I blush to admit I can't remember. That was in the screenplay. Her flirtation with David Marcus ended up mostly on the cutting-room floor, but it was also in the screenplay I worked from. I expanded it a little."

LICENSED TO CREATE

The particular challenges faced by the tie-in writer from classic era *Trek* to the modern era have clearly eased because of the advent of electronic media, and the fact that the tie-in has become an accepted part of the commercial machinations of promoting a movie. Novels like *The Wrath of Khan* and *Search for Spock* are curios from a bygone era, based on previous versions of screenplays that were never filmed, and featuring story arcs imagined by creative authors. The studio gave them little thought and as a consequence the writers had a greater licence to expand.

Novelizations now hold a much more prominent place in the thoughts of the studio, influencing

The Voyage Home novel explores the aftermath of the death of David Marcus

the way they interact with and support the novelist. Certainly, the assistance a writer can expect to receive has improved since the days of *The Wrath of Khan*. As McIntyre explains with wonderful clarity, back then it was clear where the tie-in ranked in the studio's priorities.

"I always worked from the script. This was not necessarily the script that accurately represented what ended up on screen. Once in a while, mainly for *Wrath of Khan*, I had a few production stills. Usually if I asked for information, I would get sent a publicity picture of William Shatner as Captain Kirk. This was less than useful because, as you might imagine, I know what William Shatner as Captain Kirk looks like," says McIntyre with a smile. "Remember that we're talking about a time before most publishers had digitized their book-producing process, and everything was still done on paper galleys and page proofs. Getting galleys and page proofs back and forth took more time than it does now with email. Because of differences in the way books were produced and movies are produced, the manuscript had to be finished well before the movie was done. I never saw any of the movies before the manuscript had to be turned in, or indeed until the movies came out in the theater. I've never been to a *Star Trek* movie set. The producer, screenwriter, and director have many more things on their minds than talking to the tie-in writer."

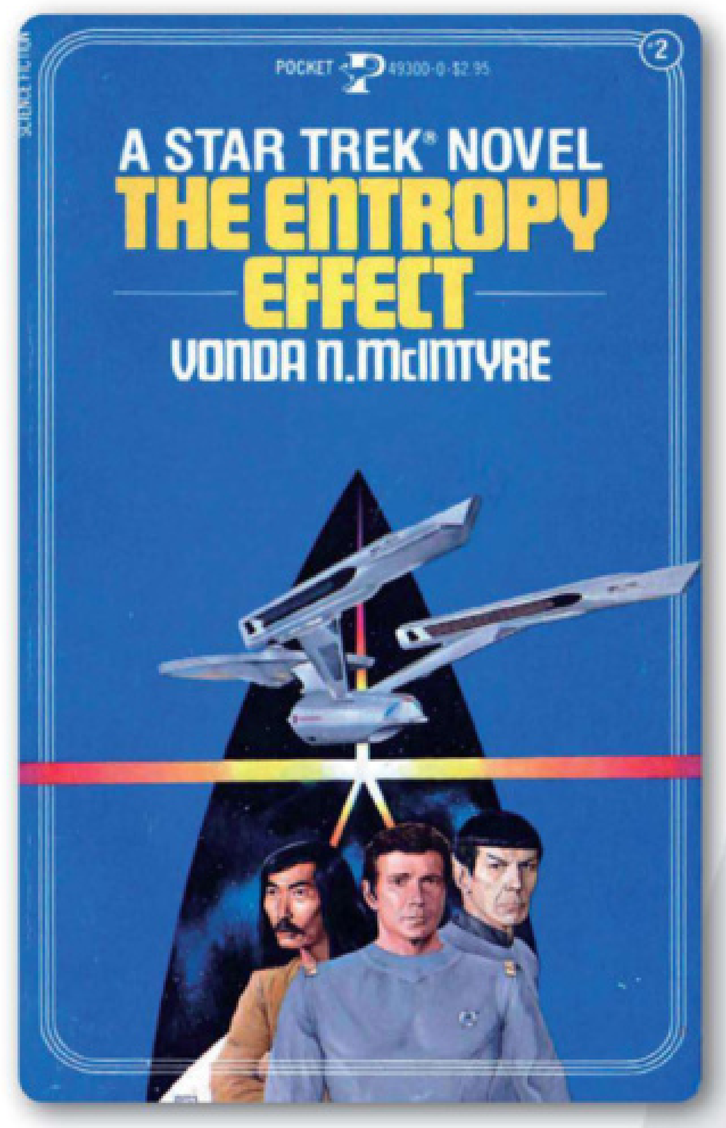
READING IN THE DARK

There is still scope for imagination and creative licence in the modern tie-in, as evidenced by the current post-holder of 'official *Star Trek* novelist,' Alan Dean Foster. Foster is a prolific tie-in author, responsible for countless novelizations for a myriad of movie franchises. Foster's work epitomizes that special "something" that *Trek* novelizations seem to have. He has the deep knowledge of the characters needed to be successful in this field, and is steeped in the history of *Star Trek*. He wrote the story for the movie *The Motion Picture*, and in a twist of continuity, is now responsible for the novelizations of 2009's *Star Trek* and the soon-to-be-released *Star Trek Into Darkness*. He explains how his involvement with *The Motion Picture* came about.

"Roddenberry was soliciting story treatments from a number of writers for a proposed revival of the TV series. I was among them because of my work on the *Star Trek Log* books. I submitted several ideas, including one based on a two-page note of Roddenberry's called 'Robot's Return'. It was decided to open the new series with a two-hour movie for TV. Then Paramount decided to do a movie instead of a revived TV show. My extended treatment was chosen as the basis for the film."

The actual process of creating the novel itself varies depending on the author's preference, and with the studio now having more of a say in the tie-ins' content, you can be forgiven for thinking that there is less room for the author to have much poetic licence to expand scenes, or introduce more elaborate back-stories. This, however, can vary, as Foster recounts from some of his experiences, "I usually get just the script. Sometimes I have access to some pre-production drawings or stills. In the case of the two recent *Star Trek* films, however, I have been able to view a version of the actual film, which is of course very helpful. I set the script to one side of my computer, read a bit, change from screenplay format to prose, and expand where it strikes me as suitable and interesting to do so, and as long as it doesn't directly contradict anything happening on screen, I usually have a fair amount of freedom to expand." As to whether some studios are more flexible than others, Foster is forthright; "It varies from complete freedom (*Star Wars*, *Alien*, *Riddick*) to overbearing interference (*Alien 3*)."

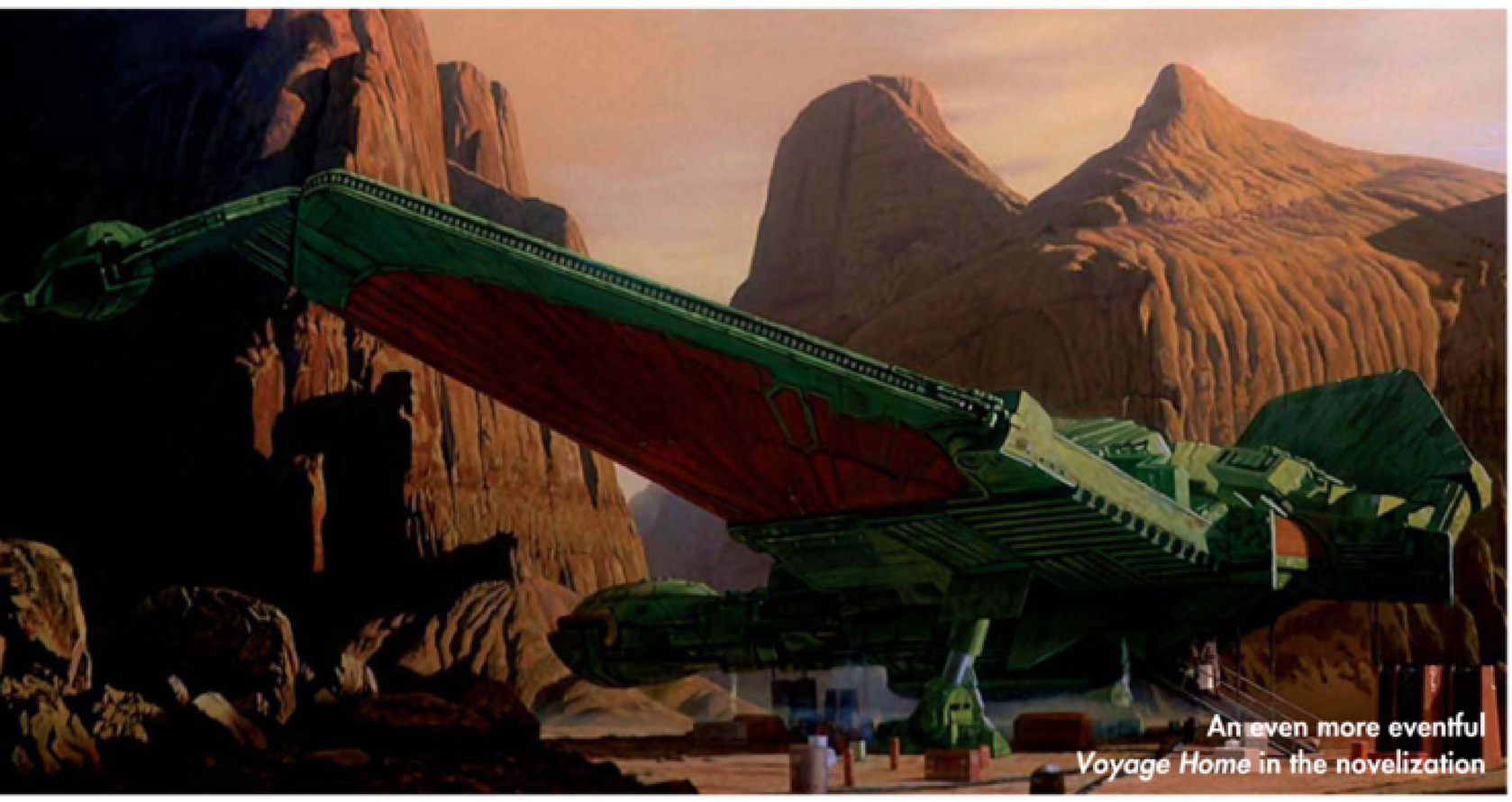
His last official involvement with *Star Trek* may have been over 30 years ago with the



ALAN DEAN FOSTER: TOP FIVE

Five classic SF movie novelizations adapted by Foster

Dark Star (1975)
Star Wars: From The Adventures Of Luke Skywalker (1976)
Alien (1979)
Outland (1981)
The Last Starfighter (1984)


An even more eventful *Voyage Home* in the novelization

Spock rediscovers himself in *The Voyage Home*

novelizations of *The Animated Series*, but he is glad to be back in a universe he enjoys, writing for some of his favorite *Trek* characters. "I enjoy writing all the characters, and I have a soft spot for McCoy, who would rather be fishing, but doesn't let it affect his job." Foster now has a unique insight into the new movies, and he is categorical in what is good about them as movies, and interesting from his perspective as the tie-in author; "I thought all concerned have done a fine job of rebooting the franchise. As soon as I saw the first one, I knew it would be successful because it was a good movie. The fact that it was *Star Trek* was incidental. I think one of the real pleasures of the rebooted series is the opportunity for everyone involved – Abrams, the actors, the writers – to let the characters be more human, more individual, and less archetypes. Scotty's drinking, Uhura's emotions, Chekov's youthful uncertainty... For a writer, these allow more development, and also more story options."

The world of *Star Trek* literature is a vast one and the passion for the stories told, whether on screen or on the page, is clear when you read any of the books. This is particularly evident when you talk to anyone directly involved, and this dedication to creating rich and detailed stories is one of the things that make *Star Trek* so unique. So whether it is extra plotting you are after, un-restricted-by-budget space battles, or just more emotional interplay between your favourite characters then, thanks to the skill of the tie-in author, the movie novelizations have everything you could wish for. If you are not sure where to start, then *Wrath of Khan* by Vonda N. McIntyre is highly recommended, and is a great launch into *Trek*'s literary world, as it encapsulates all that is great about these novels. So next time you go to watch a *Star Trek* film, make sure you pick up a copy of the tie-in novel as well – it will be worth it.

Star Trek Into Darkness The Novel, by Alan Dean Foster, is out May 21, 2013.

"I THINK ONE OF THE REAL PLEASURES OF THE REBOOTED SERIES IS THE OPPORTUNITY FOR EVERYONE INVOLVED TO LET THE CHARACTERS BE MORE HUMAN."

ALAN DEAN FOSTER

Hikaru Sulu – the name is canon in any universe

Saavik and T'Pau watch the crew depart

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SCOTTY

SIMON PEGG

Main photos © Zade Rosenthal

One of British film and television's biggest comedy exports, Simon Pegg is also a life-long *Trek* fan. His turn as Chief Engineer Montgomery Scott was a highlight of J.J. Abram's revitalized *Star Trek*, and he's excited to be rejoining the crew as they head *Into Darkness*...
Interview by Christopher Cooper

***Star Trek Magazine*: You're back as Scotty for a second time. Without the worry of fans accepting a new cast, was this second voyage a more comfortable experience?**

Simon Pegg: Yes, absolutely. Your first concerns are obviously with how you're going to do it, not how everyone else is going to feel about you doing it. Having kind of eased into the roles, and all got to know each other as actors, and become friends, it was actually something we all really relished and were excited about doing. It was like a school reunion. We all bonded on the first film, and then it was suddenly over, so to get to do it again, and do it with J.J., was a great joy.

Your performance as Scotty is very energized. Was there anything you took from Doohan's performance?

Well, James Doohan played the role for many, many years, and you saw my Scotty in one situation, and it was a highly energizing situation (*laughs*). I'm sure there were episodes of the original series where Scotty was a lot more histrionic than I was in that film. It just

"I WAS SO GRIPPED BY THE SCRIPT. I REMEMBER LITERALLY LEAPING UP AND DOWN IN MY HOTEL ROOM AT CERTAIN PLOT TWISTS AND REVELATIONS."

CAREER NOTES

TELEVISION

Six Pairs of Pants (1995)
Big Train (1998)
Spaced (1999)
Doctor Who (2005)

FILMS

24 Hour Party People (2002)
Shaun of the Dead (2004)
Hot Fuzz (2007)
Paul (2011)
World's End (2013)

Simon Pegg in *Paul*

Scotty reports on the situation

happens that my first appearance as Scotty was in the midst of an insane situation with Nero, and also having been stranded on my own on a planet for six months, or however long I'd been there. I always tried to approach the role in the same way that James [Doohan] did, which was to look at who [Scotty] was, what he did, and evaluate the circumstances he was in at the time. None of us are doing impressions of the actors, cause we're not playing actors, we're playing characters. All of us approached it in different ways. Karl [Urban] definitely took on the gruffness of Bones, because that was Bones' signature thing, and he wanted him to be recognizable. Unfortunately for me, Scotty is admittedly someone people can hang a peg on, if you'll pardon the pun.

Is Scotty again the main comic thread for the film, or do you get a bit more drama this time?
There's much more drama this time, I think, but don't forget in the first film Kirk was running around with giant, fat hands, so Scotty's not just there to be the funny guy. Scotty, by his very nature, is slightly more of an everyman, he often will react to a situation as we would. He's less cool than Kirk, he tends to react emotionally to stuff, so if something weird is going on he won't just raise an eyebrow and shoot someone, he'll go, "Wow! What the ****'s happening here?!"

Like the scene in the middle of the movie, where Scotty is behind enemy lines and needs to open an airlock door. You do a lot of running. It's thrillingly exciting, as well as being hilarious.
That's one of those. It's another one of those moments where, if there wasn't some lightheartedness, it would probably be quite uncomfortable to watch, as there's a lot riding on that moment.

I remember that day very clearly, 'cause I'd just eaten and I rocked up on set and J.J. said "You've got to run 100 meters, really fast." And I did, three times in a row, and then I threw up.

I'd been hanging around all day on set, it was a nice shoot, I'd had a big dinner, then they say "OK Simon, you're up", and I had to do this sprint. And I did it as fast as I could. I mean, I really went for it. I did the first take and everyone clapped, because I ran like I hadn't run since I was a kid. It was amazing. And then J.J. said "Can we do it again?" and I said "Yeah! No problem!" By the third take I was, like, "No." So I went back to my trailer and got rid of the mezzé. Fortunately, my trailer was a simple stumble away.

Scotty performs a tricky feat of transporting

Was it a fun set?
It is larky, yes, but it's never intensive because we work hard and fast, and J.J. works hard and fast, so you've got to concentrate. But it's always a very lighthearted environment, and J.J. is a brilliant leader. He keeps everything so buoyant, so even at the hardest points everyone remains upbeat. It's a good environment to work in. We have lots of fun. Me and Chris Pine have a great laugh. We spent a lot of time together on this, and we had a hoot. It's most fun when we're all together, cause it's a very familiar environment, and welcoming Alice Eve and Ben Cumberbatch was great, because we wanted them to feel as welcome as we did.

Uhura, Scotty and McCoy on the Bridge in *Star Trek Into Darkness*

With Karl Urban being *Dredd*, Benedict Cumberbatch as *Sherlock*, and Zachary Quinto as Sylar in *Heroes*, it's an increasingly geek-pleasing cast. As a self-proclaimed geek, have you had a bit of a geek-fest working on these films?

Not really. I mean, when we're all together, we're sat playing "Words With Friends", not talking about our various affiliations to fantasy worlds. It's always amusing to us, to know that between us we inhabit many, many fan-person environments, but it never really comes up. We don't talk about work, we do other things.

How would the young Simon Pegg feel about your career now, and of being in *Star Trek*? It's not something he could ever have imagined happening.

I always try and imagine what my seven-year-old self would have thought about it. I'm sure he'd be incredibly excited and impressed – I am, when I look at it. I've loved *Star Trek* since I was about nine years old, and to become part of it was an extraordinary privilege. I remember one of the most incredible things was working with Leonard Nimoy on the first film. Getting to act with him as Spock was incredible. I was interacting with a character I had known since I was nine years old, for 30 years, and there he was, with the ears, talking to me and saying "You are Montgomery Scott." I don't know if there's another situation where you could possibly go through that. It was quite amazing. I don't ever want to lose that sense of wonder about it all, otherwise it would become boring.

"IN THE FIRST FILM, KIRK WAS RUNNING AROUND WITH GIANT, FAT HANDS, SO SCOTTY'S NOT JUST THERE TO BE THE FUNNY GUY."

How are you feeling about *Into Darkness*?

It's a great story. I read the script in New York, at the end of [2011]. I was with a friend of mine, and I said, "Listen, I'm going to quickly go up to my room. I've got the script, I might read the first couple of pages, then I'll come down and we'll go Christmas shopping." About five minutes later, I rang him and said I'm not coming down (*laughs*), 'cause I was so gripped by the script. I remember literally leaping up and down in my hotel room at certain plot twists and revelations that were just so exciting, and so cool. So then to get to shoot that, and see what J.J. came up with, the amazing work that's done by costume and props and make-up – it was all really exciting.

Scotty has some worrying news

As a writer yourself, how was the experience of working with Bob Orci, Alex Kurtzman, and Damon Lindelof?

I wrote to them after I read the script, because there are bits in there that I really got, I could see what they were doing, and there were really smart little touches that I wanted them to know that I'd got. It's always really nice to read the work of writers who you appreciate. You can see the mechanics of it, and also be surprised by them.

It's a hell of a task they've got on their hands. They've got to juggle a lot of things – they've got to please fans and entertain the uninitiated – but I think this film has all that. There are so many rewards in it if you're a fan of *Star Trek*. You could watch this movie completely uninitiated and be thrilled by it, you don't need prior knowledge, but if you do have that prior knowledge then it's like it unlocks a whole other dimension of connection with *Star Trek* that you'll feel very privileged to have.

You've done zombies and extra-terrestrials, but you've not yet written an all-out space movie of your own. Are you tempted?

Yeah, if the story's right, and the scripts right. I'd never say no to a space movie. I love 'em!

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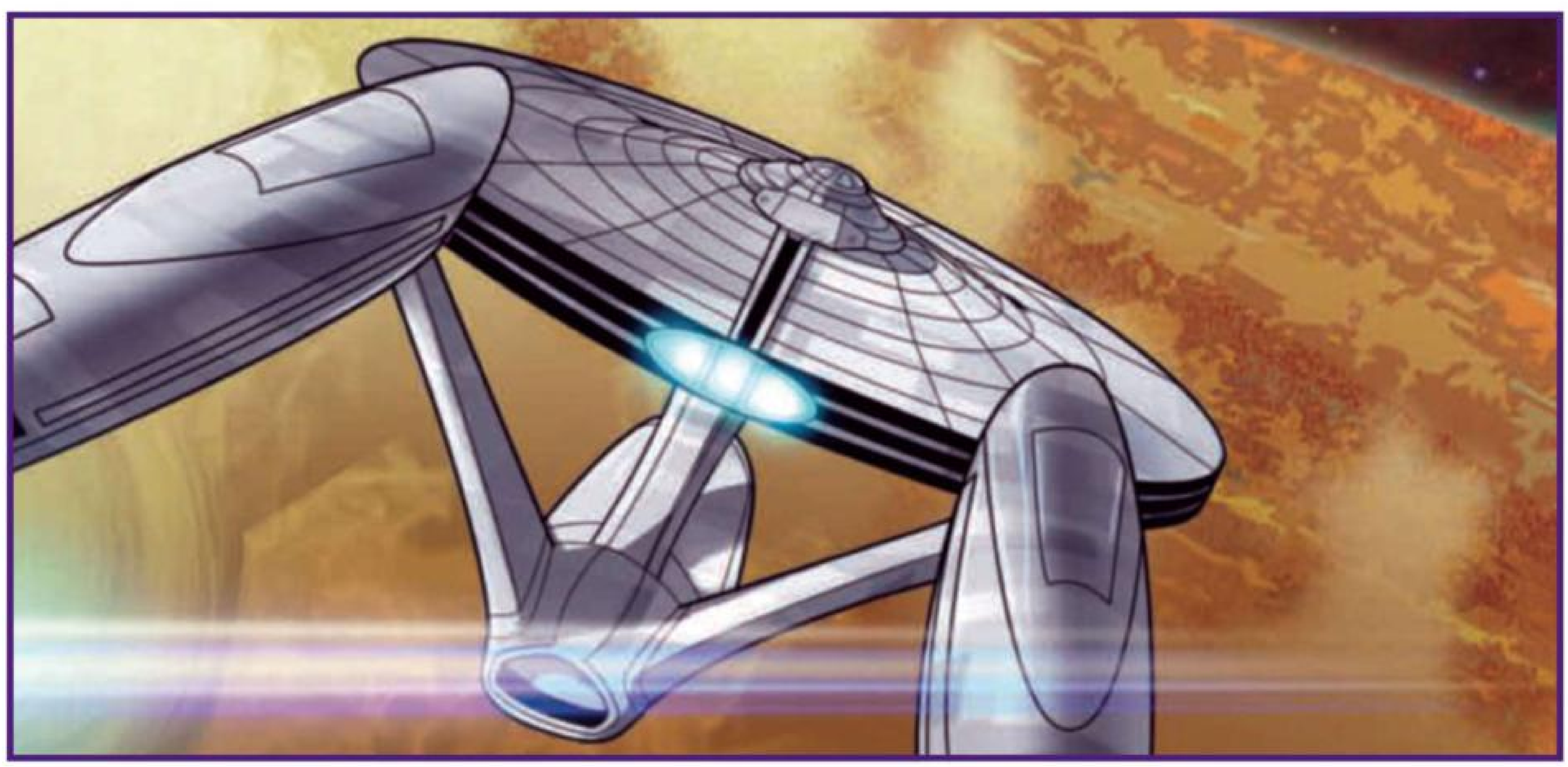
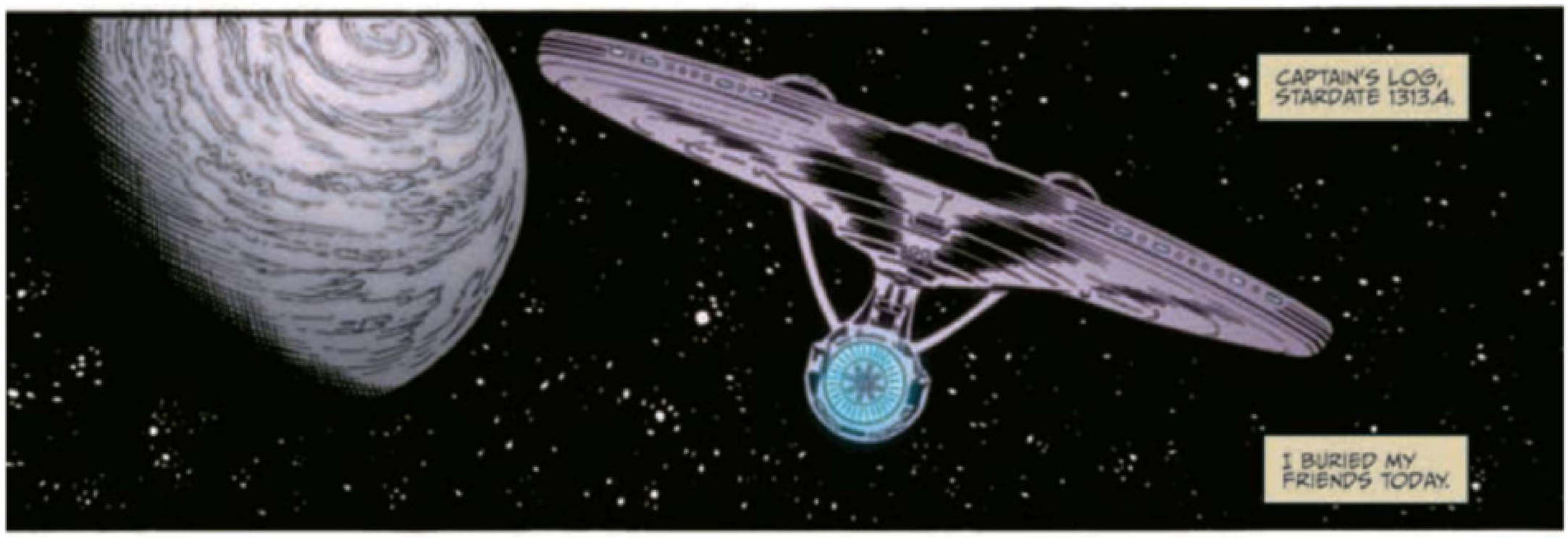
FOUR COLOR FLASHBACK



BEYOND THE SECOND DIMENSION

For almost half a century, *Star Trek* comics have taken readers on adventures in sequential art, veering from faithful movie adaptations to bizarre tales of papier-mache planets. As Four Color Flashback has revealed in previous issues, sometimes it's as if the comic strips exist in some strange, alternate universe... With *Star Trek Ongoing*, publishers IDW have followed the continuing voyages of the starship *Enterprise*, picking up where the 2009 movie left off and exploring how much we thought we knew has changed in J.J. Abrams' alternate *Trek* universe. Dave Jackson brings you up-to-date with events in this new continuity, and discovers some are less familiar than they at first appear.



Star Trek's twisted maze of parallel dimensions, time travel, the deliciously evil "Mirror Universe", and the eternal debate as to what is or isn't canon would make even the most seasoned of writers tear their hair out and scream. But for *Trek*'s comic book incarnations, the trifling matter of continuity has often been less of a consideration. We've seen some decidedly odd takes on *Star Trek* in comics over the years, from the engaging lunacy of Gold Key, random storylines from Marvel – including "Spock the Barbarian" and crossovers with *X-Men* – and even IDW's recent hook up between *The Next Generation* and British sci-fi hero The Doctor (Who has his own continuity to worry about!)

But what happens when a publisher is given the keys to the official canon? Since 2011 that task has fallen to IDW, who (with the help of modern-day Great Bird of the Galaxy and 'Creative Consultant' Bob Orci – making this range official, new-timeline canon) has been revisiting episodes from the original *Star Trek* timeline, and giving them something of a J.J.verse makeover.

The beauty of the new movies is that they complement rather than reboot the *Trek* we know and love but, since things happen a little differently in this quantum reality, there are decidedly different dynamics for the characters, providing a rich new seam of

storytelling for writer Mike Johnson. With support from various artists, Johnson has been at the helm of the *Ongoing* comic since Issue 1, and his steady hand has ensured this isn't just "Gold Key with added lens flare".

WHERE NO MAN HAS GONE BEFORE

Star Trek Ongoing Issues 1 and 2 take their inspiration from the second pilot episode "Where No Man Has Gone Before". Much as before, the *Enterprise* is crippled whilst crossing a cosmic energy barrier. Several *Enterprise* crewmen die, while Gary Mitchell (here an old Academy friend of Kirk's) is transformed into a silver-eyed superhuman with god-like psychic powers. Spock is convinced that nothing remains of Kirk's old friend, while Kirk must face sacrificing Mitchell to save the ship. An attempt to strand Mitchell on a remote colony doesn't go well, as Mitchell kills shipmate Kelso and escapes.

Mitchell's motivation here is far more personal than it was in the original episode. He resents Kirk – for having wasted his youth as a tearaway, depending on Mitchell's help to cheat at exams, and for overtaking his fellow cadets to gain command of a starship. Having god-like powers doesn't exactly help Mitchell's bitter demeanour, and after a final showdown Mitchell is about to kill Kirk, when a timely Vulcan nerve pinch gives the Captain an opportunity to zap Mitchell for good, before he can regain his abilities. However, the human Mitchell seems to reappear, begging for death, causing Kirk concern that he could have found a way to save him.

Dr. Elizabeth Dehner, Gary Mitchell's female foil in the original TV version, is notably absent. In this continuity, the character requested a transfer to another ship, following a fling with none other than Bones McCoy! It seems that, as per the 2009 movie, in this dimension poor Jim doesn't always get the girl. Artist Stephen Molnar provides great character likenesses throughout, with even Mitchell resembling the young Gary Lockwood, who played the original on screen.

THE GALILEO 7

Issues 3 and 4 take their inspiration from the memorable episode "The Galileo 7", and sticks fairly faithfully to that original plot – albeit with a surprise finale. A shuttle mission, with Spock in command, crash-lands on an inhospitable planet, replete with hostile, spear-throwing natives. We witness the usual moral to and fro with McCoy, as Scotty cannibalises phasers to get enough power to take off. Even so, with the batteries drained they realise they'll have to ditch some weight.

The ape-like natives kill a crewman with a spear, and when Spock seemingly shows more interest in the deadly weapon than its target, crewman Boma takes him to task. Meanwhile, Kirk's attempts to mount a rescue are hindered by an officious Starfleet commissioner, who invokes regulations to force him to take the *Enterprise* to deliver supplies to a colony. Kirk makes sure the ship travels at impulse power, just in case.

In the original storyline, Spock ignites the shuttle's fuel once the *Galileo* has struggled into orbit, so that the *Enterprise* can spot it. Unfortunately for this universe's crew, the shuttle makes a bumpy landing instead, but help is at hand. Lovelorn communications officer Uhura arrives in a stolen shuttle to

ALL CHANGE

What have we learned about *Trek*'s new reality from IDW's ongoing voyages?

- The Abrams-verse Federation isn't exactly as squeaky-clean as its original timeline counterpart – Starfleet Intelligence guys and a shadowy top brass are reminiscent of Section 31 from *Enterprise* and *Deep Space Nine*, which means that our heroes will have to watch their backs as well as looking to the stars...
- The loss of Vulcan and the gain of a lover may have substantially changed Spock's priorities, putting more stress on his internal struggle between logic and emotion.
- Despite a massive case of retcon and the loss of his father, Kirk was always destined to become some kind of Kirk – even if he isn't quite the Lothario we once knew him to be.

rescue her Vulcan lover, sparing Boma and Spock the choice of who should make the ultimate sacrifice and stay behind.

Boma is later seen as an incidental character throughout the *Ongoing* comics, although the character made only one TV appearance, and Yeoman Janice Rand is also introduced to the alternate timeline. Now an engineering ensign rather than Kirk's secretary, she's part of the *Galileo*'s crew, though her appearance is disappointingly little more than a cameo (and bears no resemblance to actress Grace Lee Whitney – the new cast presumably stretching to drawings as well as live action...)

OPERATION: ANNIHILATE

Another reinterpretation of an old favorite plays out in Issues 5 and 6. The story kicks off with a flashback to young Jim Kirk trashing his stepdad's car, and mourning the fact his big brother George has run away from home (look out for the holographic *NX-01* hanging from Jim's ceiling!). Reunited with his brother on a remote colony where everyone else has been possessed by an amoeba-like collective organism, Kirk risks blindness to find a way to defeat them.

Again the adventure follows the original plot closely, but the addition of a prologue showing Kirk's unhappy home life (though it doesn't seem so bad – the kid's just got some issues), and the immediate aftermath of the 2009 movie's opening scenes, adds extra depth to his reunion with George Jr.

Talking of Kirk's older brother, the exceedingly hairy Thor-lookalike George Kirk, (an in-joke from artist Joe Corroney? Actor Chris Hemsworth played Kirk's doomed pop in the 2009 movie... and Marvel's hammer-wielding Avenger), lives to see a happy ending here, avoiding the sorry death he met in the original series. Whether George will reappear in this timeline at some point is yet to be known, but such a familial connection will surely be a new motivator for our heroic Captain?

Spock, too, ends this tale with something to think about, as he considers whether the loss of his home planet, Vulcan, has made him more reckless than he might otherwise have been...

VULCAN'S VENGEANCE

Spock's worries lead us neatly on to Issues 7 and 8, which for the first time in this series strikes out into territory of its own, although there are nods to the original series episode "Balance of Terror" (in this universe, of course, the Romulans are already a known commodity, albeit through the insane actions of Nero).

Picking up on plot threads left over from the 2009 movie, detailed plans for Nero's battleship (the *Narada*), and a final batch of planet-destroying Red Matter, fall into the hands of a group of mysterious masked figures. Could the Vulcans be planning to destroy Romulus, in revenge for the fate of their lost homeworld?

Sarek makes an appearance, as does hapless red-shirt security guard "Cupcake" (more of whom later), and Kirk takes a gamble by entering Romulan space to warn the Star Empire of the apparent plot, but all seems lost when he and the crew are taken captive.

In the original *Star Trek* episode "The *Enterprise* Incident", Kirk disguised himself as a Romulan, but here it's Spock's turn at dressing up – complete with shaven head and (presumably) fake facial tattoo – to root out the truth. But will Uhura be happy with his new look?

RETURN OF THE ARCHONS

Next up, Issues 9 and 10 are a seriously reworked version of "Return of the Archons", taking full advantage of the limitless visual potential of comics over the budget of a 60s sci-fi series.

Opening with dependable helmsman Sulu being recruited by some form of Starfleet Intelligence, the action moves swiftly to the remote planet of Beta III, where Sulu appears to be on a covert mission. When he disappears, Kirk leads an away team to the planet's surface, where the descendants of a long-lost starship live in a recreation of medieval Earth – a vast majority of them as mind-controlled zombies. Controlling those minds is evil super-computer Landru, and the day is saved when it's beamed aboard the *Enterprise*, rather than reasoned to death by Kirk, as per the original episode. One can only hope he will try to get a super-computer to define love – with the shoulder ripped out of his uniform – in a future adventure.

This story reveals dark doings at Starfleet, and could perhaps be one of the clues to the storyline of *Into Darkness* that Bob Orci has hinted appear throughout the run of *Star Trek Ongoing*. In the original *Star Trek* episode, it was a naïve 5000-year old alien who created Landru to try and create an artificial utopia, but here the colonists have fallen afoul of a top-secret Federation experiment, and a still wheelchair-bound Admiral Pike is warned off any further digging by a mystery superior...

THE TRUTH ABOUT TRIBBLES

Somewhat unsurprisingly, "The Truth About Tribbles" (Issues 11 and 12) is the J.J.verse take on much loved episode "The Trouble With Tribbles", though this adaptation is even more tangential than most. Scotty beams his pet tribble (previously seen in a cage on his Delta Vega workbench) to Earth as part of an experiment to perfect transwarp beaming. Shortly thereafter, Kirk's away team investigates what the Klingons left behind on a psychedelically bio-diverse alien planet – a bomb and shedloads of tribbles, plus the rampaging predators which feed on them (presumably Glommers from The Animated Series?) Meanwhile, San Francisco is overrun with the furry beasties, and Scotty must find a solution...

We don't actually see any Klingons here, and Scotty unsurprisingly manages to keep his place as chief engineer, as well as retrieving Admiral Archer's beagle Porthos from the void. This reference to *Trek*'s past/future is particularly ironic, considering Scotty's fate in *The Next Generation* episode "Relics", where he arrives in the 24th Century having 'stored' himself in a transporter buffer for 75 years!

RED SHIRTS

Issues 13 and 14 are standalone stories showcasing crewmembers who've made an impression but remained stoically in the background. Redshirt "Cupcake" Hendorff writes home with his thoughts on the crew, has a near-lethal encounter with a freakish plant (shades of "This Side of Paradise"), but is saved by a transfusion from Spock before musing on what it means to be a red-shirt. Issue 14 brings us the "origin" of Keenser, the peculiar little Zardoz lookalike/assistant engineer. Supposedly "too short" to be of any use aboard the *Enterprise*, this flashback reveals his impressive early career, meeting George Kirk and the crew of the *U.S.S. Kelvin*, fast tracking through the Academy, and ultimately being sidelined with Scotty in Arctic exile. But will Scotty give him any credit for saving the *Enterprise* in the present?

MIRRORED

Things get more serious in "Mirrored", *Issues* 15 and 16's take on the classic Mirror Universe. It opens with a boozy conversation between Scotty and McCoy over exactly where "old" Spock came from – a framing sequence that bounces us to an alternate, alternate reality, where the Terran Empire has wreaked havoc on Qu'nos, and an unstable Kirk has plans for galactic domination. The one constant of the Mirror Universe is that you don't get a promotion by keeping your nose to the grindstone, but rather by killing your superior with the knife you sharpened on it, and there are betrayals and shifting allegiances here aplenty! Then "old" Spock arrives...

COUNTDOWN TO DARKNESS

A prequel to *Star Trek Into Darkness*, running alongside the *Ongoing* series, takes Kirk and Spock to an alien world and an encounter with Robert April – former Captain of the previous *U.S.S. Enterprise*. Having had his fill of the Prime Directive, April has been arming the indigenous population to protect themselves against an outside threat. There's Mudd involved, including an amusing *Battlestar Galactica* reference (it's a Starbuck moment), before a climactic finale which leads directly into the events of the new movie...

With a multiverse teeming with infinite possibility, he must be popping up all over the place!

ORIGINS

The next four issues, taking readers right up to the release of *Star Trek Into Darkness*, explore the personal histories of the *Enterprise* crew's leading lights, beyond the well documented original and alternate histories of Kirk and Spock.

Issues 17 and 18 showcase McCoy's and Uhura's back-stories, as we see how the cranky Southern doctor is inspired to look way outside his comfort zone by the loss of a space-obsessed young patient, and we learn how Uhura's calm and courage helped her and her parents survive a shuttle accident when she was only a girl. In Issue 19, Montgomery Scott takes his turn in the limelight, and we discover what lead him to devote his life to engineering, while Issue 20 tells the tale of how alternate Sulu and Chekov first met, and how their paths continued to cross right up to their assignment to the *Enterprise* Bridge.

Providing engaging new personal histories and motivations for these much loved characters (something never fully explored in the canon of the original series or subsequent movies, beyond those few occasions where McCoy took centre stage) is great to see, and very much in keeping with the new movies, but all of this is but a tantalising prelude to the real meat we're soon to see in cinemas.

Where will the *Ongoing* comics go next? Undoubtably *Into Darkness* will result in some fallout for each of the major characters, and it will be fascinating to see where IDW takes us next, as the alternate timeline diverges ever further from our cherished original.

MONSTERS INC.

Heather Langenkamp gets under the skin of Moto

Former *Nightmare on Elm Street* actress Heather Langenkamp got a taste for prosthetics while escaping the razor-sharp claws of Freddy Krueger. Now, working with husband David LeRoy Anderson and company AFX Studios, she's turned her hand to movie make-up, bringing a multitude of alien faces to *Star Trek Into Darkness*. Interview by Bryan Cairns

"J.J. DIDN'T WANT TO SPEND A LOT OF MONEY MAKING CRAZY CG CHARACTERS, SO MOST OF IT WOULD HAVE TO BE PRACTICAL."

Baldly going where no alien has gone before

Heather Langenkamp owes a debt of gratitude to Freddy Krueger. Not only did she star as Nancy Thompson in the original *A Nightmare on Elm Street*, and later in two of its sequels, but Langenkamp also had the opportunity to witness how make-up could transform an unassuming individual, such as actor Robert Englund, into a sinister presence like Krueger.

"The very first few years of working on *Nightmare*, I would literally get to work and Robert would almost be done," recalls Langenkamp, "So, I never saw the whole process. I didn't appreciate it at all. I thought it was actually a lot easier than I do now. Lately, I pretty much kneel down and worship Robert every time I see him, knowing what he did for 10 years. I was in so much of *Nightmare* that I was always being pulled here or there to do other things. In retrospect, I really wish I had watched the whole procedure and the pieces laid down."

"I WANTED TO SEE WHAT IT FELT LIKE TO WEAR THAT KIND OF MAKE-UP AND ACT. YOU LOSE YOUR PERSONALITY WHEN YOU WEAR PROSTHETIC MAKE-UP."

An Engineering crew member gets some final touching up

These days, latex, make-up and prosthetics are constantly on Langenkamp's mind. Along with Academy Award-winning husband David LeRoy Anderson, she owns and operates AFX Studios, a full-service special effects make-up shop. The two have enjoyed success on the *Dawn of the Dead* remake, *Cinderella Man* and the recent *Cabin in the Woods*. However, it was *Mission: Impossible – Ghost Protocol* that pulled them into the Bad Robot universe. After impressing producer J.J. Abrams, AFX was invited back for the labor-intensive *Star Trek Into Darkness*.

CALM BEFORE THE STORM

"David has a real wonderful temperament on the set," offers Langenkamp. "He's very calm and is a really good leader. He keeps everybody in a great state of mind in his department. The producers thought he would be good at managing a very demanding work schedule on *Star Trek*. There are so many balls in the air, you have to be organized. I'm kind of the organizer and he's the manager/leader of the people. He

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One of Starfleet's elite

always gets the very best people to bring their 'A game' to the set. That's how we work together. I'm pretty much in charge of communicating with Production about our schedules, and when things need to be ready, and how we're going to test everything. David is in the back with a crew, quality-controlling, getting everything made on time and bringing ideas to each character."

As with most big movies, there's a tremendous amount to accomplish in a short period, so a ritual is quickly established. In this case, creature designer Neville Page would come up with a concept and AFX Studios would execute it.

"Neville would generate drawings of all the aliens that were required," says Langenkamp. "He would go through the script and J.J. would say, 'I think I want an alien here in the background, and one here walking down the hall.'

"J.J. envisioned where he would place these people/creatures, and Neville would take that and start drawing," adds Langenkamp. "We would have weekly meetings, where he would present those drawings [and] we would discuss whether the creature was too elaborate, or whether it required animatronics. J.J. didn't want to spend a lot of money making crazy CG characters, so most of it would have to be practical. These were pretty much background characters, and generally don't have speaking parts or big action. It was decided we would keep them simple, but as fanciful as we possibly could.

"Then we would take the designs and go one step further with them, with color and texture, what kind of skin or paint jobs would they have. Then we would present those for approval. The process was lengthy, but went smoothly."

MUD, MUD, GLORIOUS MUD

Indeed, nothing is slapped together on a whim at the last minute. There are hours and hours of discussion, and multiple factors are considered. Page, Anderson and the make-up team required months of careful planning before agreeing on a striking visual aesthetic for the people of Nibiru.

"When we first met about make-up effects, no one had really decided whether things were going to be practical on people, or whether they were going to be CG creations," explains Langenkamp. "With the expense of computer-generated art for film, and the fact there was going to be 20 of these tribe-members, I think they quickly decided they wanted a great make-up.

"Neville came up with some good ideas about creating a primitive tribe," she continues. "They aren't futuristic. They are people that are actually behind us in time. The island they were going to live on has this incredible red color, so we had to

Scotty's alien pal, Keenser, has his make-up applied

A non-Human crew member in Engineering

figure out what skin color they would have. What we came up with is this white, chalky skin that was very flakey, like mud was all over it. But coming up with this mud that was going to stick on an actor's body all day long, look the same all day, and not be reapplied, was very challenging.

"One of our artists, Jamie Kelman, really spent a good four weeks with a gentleman, applying different formulas of this clay every day. We also needed a make-up you could do within five hours. That was our limit. It ended up being just about five hours to apply on each guy. It was very challenging, because the materials had to be all-natural, that someone could wear all day, could be washed off easily, and then get re-applied the next day."

NOW WE'RE MOTO-ING

One time-consuming alien Langenkamp had a personal investment in was Moto, a character she plays in *Into Darkness*. The design was originally conceived by Moto Hata, an influential sculptor in the make-up effects business, who sadly passed away from cancer. As homage to Moto, Langenkamp says, "We begged J.J. to let us put it in the movie and he was gracious enough to let us."

That was the easy part.

"The piece I wear in the brig is like a six-part, prosthetic appliance make-up," reports Langenkamp. "It has a cowl, then a face-piece and a chin-piece. It has a bladder (an inflatable bag hidden beneath a costume to emulate breathing – Ed.) that blows up and lights up. That was a five-hour application.

"THERE ARE SO MANY BALLS IN THE AIR, YOU HAVE TO BE ORGANIZED."

"We arrived at 3 a.m. and the first thing they do is tie my hair back with a wig cap, so none of my hair gets glued into the make-up," continues Langenkamp. "They apply skin protectant, so the glue doesn't harm your skin. They feed you breakfast, because you won't be able to eat again. We then put on a cowl, which is basically a headpiece. The main weight of the piece is in that. They glue that down to the shoulders. There's a face-piece they apply, gluing everything down very tightly. There was a lip and throat-piece that went over that. Then there was another lip they put on at the end. The next piece had an internal bladder that could puff up real big.

"We broke again and I put part of my costume on. This character has a little hump on her back, too, so I put that on. The painting begins and the painting was designed in advance, so we have the bust of the design in front of the artists. Most of the pieces have already been pre-painted to save time. You had layers and layers of spots and streaks, to make it look like real skin. I glossed it up with some kind of shiny substance, so it looks like the sheen of a frog's skin. Then I put on the rest of the costume, which was probably the most exciting part of the whole thing for me, because I get to wear one of the *Enterprise* outfits. I'm such a sucker for a beautifully made costume. Michael Kaplan and his crew were so patient because they had to make a special shirt for this character and the hump.

"It was a fun make-up for me to do, and to wear, because my husband helped design it. My father-in-law, Lance Anderson, applied it. It was a big family affair. I wanted to see what it felt like to wear that kind of make-up and act. You lose your personality when you wear prosthetic make-up. Even though I'm a background character, I wanted to take it seriously."

Whether Moto makes the final cut or not remains to be seen. Nonetheless, AFX's fingerprints are all over *Into Darkness*. They modified Spock's ears, fashioned aliens for a bar scene, and generated other characters for the *Enterprise*. Langenkamp is extremely proud of what they accomplished, but if her company is involved in the next *Star Trek*, she does have a small wish.

"I would like to see a real main character who is an alien, if that is something the screenwriters felt was worthwhile to do," she concludes. "You don't want to have too many of these alien creatures in the foreground. You don't want it to be like *Star Wars*. This is a human story. But I think it would be great if you had one of the Klingon characters, or somebody who had a real extensive make-up, be really front and center. That's what you want when you create these beautiful things, that they have speaking parts, and are pivotal to the action. That's what I would hope for."

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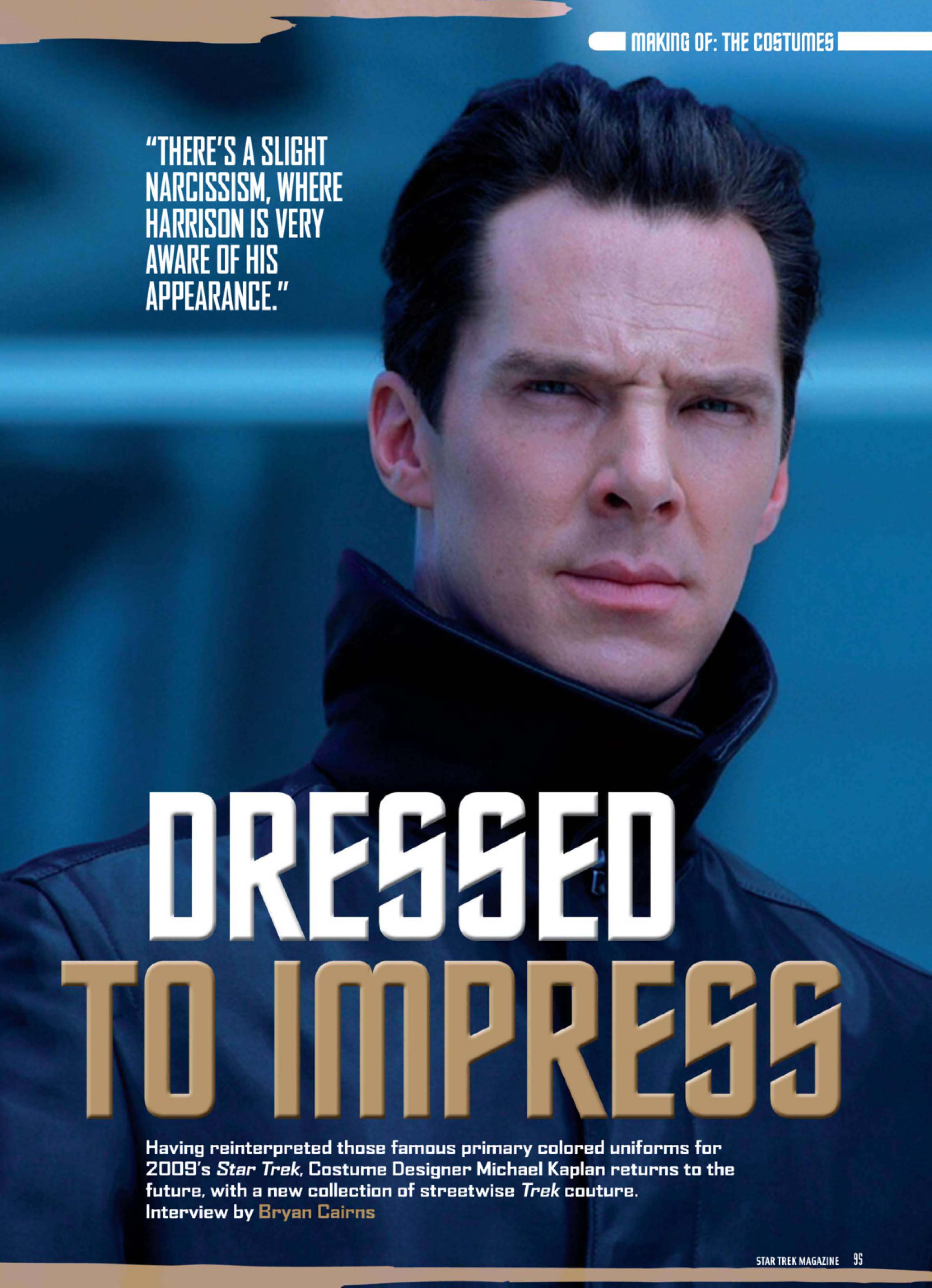


"THERE'S A SLIGHT NARCISSISM, WHERE HARRISON IS VERY AWARE OF HIS APPEARANCE."

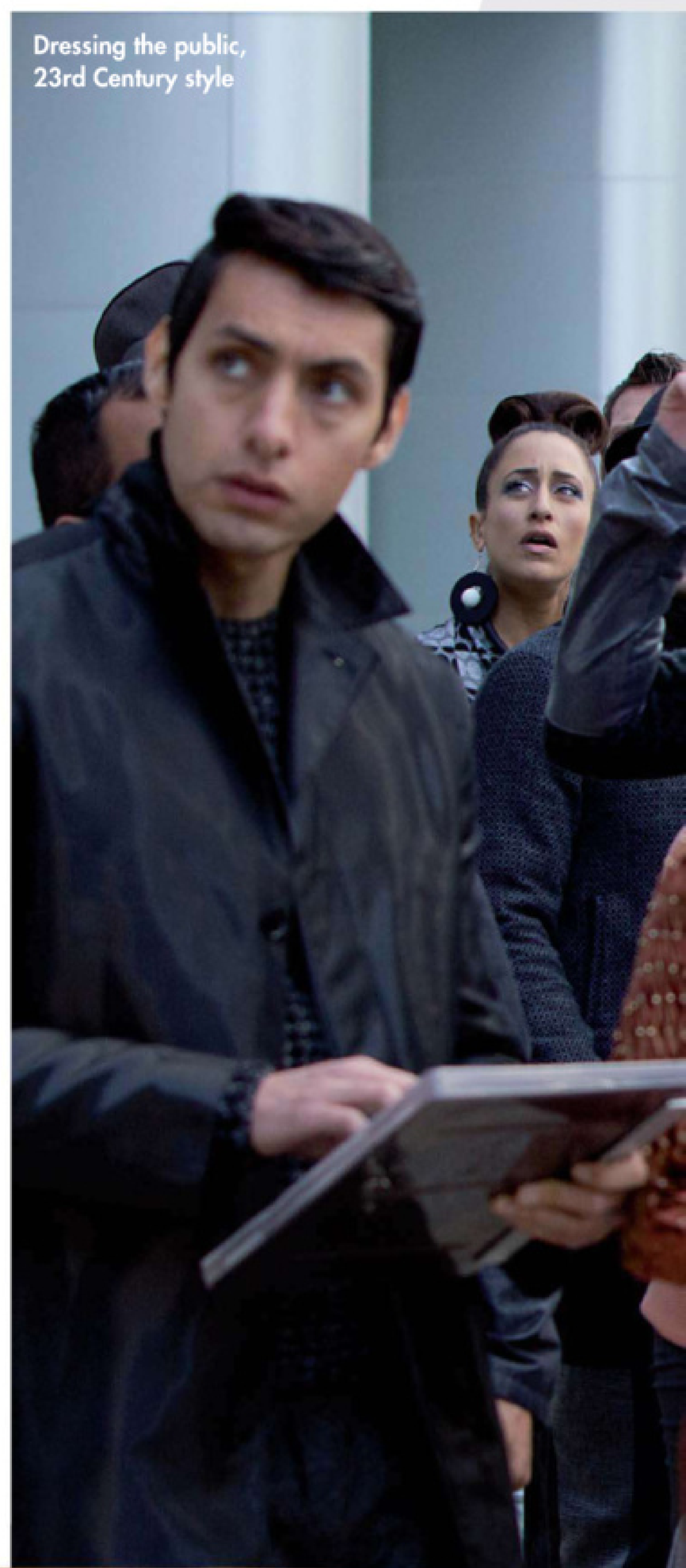
DRESSED TO IMPRESS

Having reinterpreted those famous primary colored uniforms for 2009's *Star Trek*, Costume Designer Michael Kaplan returns to the future, with a new collection of streetwise *Trek* couture.
Interview by Bryan Cairns

A design sketch for the command uniform

Michael Kaplan should have his own brand of movie-inspired clothing in department stores, having worked on an astonishing variety of genres over the course of his illustrious career. From the gritty near-future of *Blade Runner*, to the sharp suits of *Miami Vice*, via historical recreation for *Pearl Harbor*, he eventually found himself styling the 23rd Century in *Star Trek* (2009).

"When I first started *Star Trek* (2009), when J.J Abrams called me in for a meeting, I felt I wasn't the right person to do the film," recalls Kaplan. "I wasn't a *Trekkie*, and I thought it was such a huge responsibility, because of all the avid followers. J.J. felt he wanted somebody who wasn't that aware of [*Star Trek*], because he wanted a fresh look. Of course, I did some research and because of my childhood and basic awareness of the TV show, that was the starting point. Then, as J.J. suggested, I tried to bring a freshness to it, and not worry so much about copying things or remaining true to what had come before.



Dressing the public, 23rd Century style

"J.J. is the kind of person who can have a concept, but really needs to see it," continues Kaplan. "In the past, we've had discussions about specific costumes. It's more about the idea or feeling or what he wants to express. Then I'll come up with some ideas and run them by him. That's usually how we work. Sometimes I even do a mock-up of the actual costume and he'll tell me if I'm going in the proper direction or not."

Right from the beginning of *Star Trek Into Darkness*, one of Kaplan's creations is on full display. In order to prevent the planet Nibiru from being destroyed, Spock descends into an erupting volcano. It's a hostile, hot, and explosive environment that requires a special protective, heat-resistant spacesuit.

"I wanted to come up with something that was visually pleasing," explains Kaplan about the design. "I thought about copper, not that it makes sense as a heat-resistant suit, because copper is the best conductor for heat, but the color after it gets weathered is really beautiful. Part of my job is to do something that works for the scene, but I like to do things that haven't been done before. I think copper is a very underused material in futuristic worlds. The reflective qualities worked very well while Spock is in the volcano.

"And there are a lot of challenges when you put someone in a suit that is all-confining," he continues. "I've worked with actors in the past who are claustrophobic, so you don't want them to think about anything that is going to affect their performance. You don't want to create a need where they really have to get out of it frequently, because the takes can be very long. You want them to be as comfortable as possible. All the space suits had cooling ducts underneath them, where they could plug into a machine and it would be an instant cooling system. The cooling suit, underneath the suit, was basically long underwear with tubes running through it and then ice water flows through the tubes. That was something they could connect to keep the body cool. The suits are pretty practical. I don't mean for going into outer space or falling into a volcano, but we needed a ventilation system to keep the face masks from fogging up. There had to be microphones inside for them to speak their lines and also earphones, so they could hear directions from the director, as well as hear what the other actors were saying."

"PART OF MY JOB IS TO DO SOMETHING THAT WORKS FOR THE SCENE, BUT I LIKE TO DO THINGS THAT HAVEN'T BEEN DONE BEFORE."

The classic *Star Trek* threads – those colorful shirts, coupled with dark pants or a skirt – are instantly recognizable to sci-fi fans and the

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general public. For *Star Trek* (2009), Kaplan updated the look. The tops became two layers, featured a quilted pattern and a black undershirt. For *Into Darkness*, he's slightly modified them, while introducing some formal attire.

"There were certain things that didn't work as well [with the uniforms] as I wanted them to," says Kaplan. "I liked the basic look, and how it was a take-off of the costumes from the TV series. There were the basic Starfleet uniforms, the red, the gold and the blue. I enhanced the color a little bit this time, and we also found an easier way for them to be put on, with these hidden zippers. They are hidden because it was my creative device that there would be no zippers in the future.

"Often in the TV series, we would see the crew traveling and they would wear their colored Starfleet uniforms," adds Kaplan. "Kirk would be visiting a high-ranking officer and he would be in the same uniform. I thought for this movie, it was necessary to design dress uniforms for everyone. And there are also jumpsuits, which I call shuttle suits. When they go into the shuttle, there is a suit they wear over their uniform, which I thought was a little more sophisticated and seemed to make sense."

As for *Into Darkness*' villain, John Harrison, Kaplan refers to him as "a clothes horse." In the movie's teaser trailer, Harrison goes through multiple wardrobe changes, from prison garb to stylish, ready-to-rumble wear. And there are certainly more clothing changes throughout the movie.

"There's a slight narcissism, where Harrison is very aware of his appearance," offers Kaplan. "We've put together these outfits, and he has his own way of dressing. There's the futuristic version of the trenchcoat, and I like the silhouette. I like to keep a certain consistency about a character. If I had put him into a short jacket here, and a sweater there, and there was no relationship, you sometimes lose who that character is. Even though each coat is different, there's a familiar feeling every time you see him."

Regarding the Klingons, Kaplan had previously tackled them in the last installment, although the alien race were eventually destined not to appear. Nonetheless, Abrams was so impressed by the designs that Kaplan simply revisited, and revised, those old ideas.

IF THE SUIT FITS...

However good a costume looks, it has to support the performance of the actor inside, as Assistant Costume Designer Ann Foley explains:

"It's really important that the actors can move and do what they need to do," says Foley. "I will even do that in a fitting. I will say, 'Can you bend in this? Can you sit down in this? Let's do a high kick.' You don't want the costume to distract them in an action sequence, either. It should just help them find the character. It's always a great thing at a fitting, when an actor is like, 'Oh my God. This is great. This is so the character. There he is.'"

Harrison models his waxed cotton trench coat

With Spock's volcano suit, it turns out one costume just wasn't enough. "We made two versions of the volcano suit," says Anne. "We made one Zachary [Quinto] could tumble in, and then the hero suit that was heavier. In the lighter one, we made the tiles out of rubber, so in the action part of the scene he wouldn't hurt himself."

Another important factor in creating the perfect costume is the fabric used, though looks can be deceiving. "I got so many phone calls after the trailer came out, [saying], 'Oh my God, I love that leather coat. It's beautiful,'" reveals Ann Foley, talking about Harrison's trench coat, "I'm like, 'It's not leather. It's this beautiful, Japanese waxed cotton.' We had a fabric person, and their sole job was to find these amazing fabrics for us."

Uhura helps Spock to put on his heat-proof suit in *Star Trek Into Darkness*

The crew get smart in their dress uniforms

"There were helmets that they wore which gave them a feeling of the faces of the Klingons we saw in past generations," explains Kaplan. "This time, we actually see what the Klingons look like underneath the helmets. There's a militaristic feeling about them. They are wearing these gray coats and uniforms, in what looks like a rhinoceros or elephant hide. We didn't kill any elephants for this film, but I did have a genius team that put together this fabrication. When you look at a rhinoceros, you see their hide, and it almost looks like they are wearing plates that are welded together. That's the feeling I wanted for these costumes."

The wetsuits, which feature during an early underwater sequence, proved to be the most demanding apparel to design. Kaplan's goal was to make the costumes snug, practical and convey the Starfleet sensibility. Apparently, that's easier said than done.

"THIS TIME, WE ACTUALLY SEE WHAT THE KLINGONS LOOK LIKE UNDERNEATH THE HELMETS."

"I wanted the wetsuits to be in the colors of the uniforms that the characters would have," reports Kaplan. "What I usually do is come up with an idea, sketch, and then figure out how to make it, which is sometimes backwards. It makes everybody work harder, and stretch their thinking as to how to execute something on paper. Having never designed wetsuits before, I wanted them to have the same logo print that was on the Starfleet uniforms, which is that tiny boomerang pattern. It created a lot of issues printing on neoprene. Getting the neoprene in colors didn't work, and then it had to be dyed. I don't think anyone has tried dying neoprene before. After some failed attempts, we were able to get it. And the suits had to be put together in an airtight way, since they really were used underwater.

"The actors had them on so many times for fitting because it was important they were skin tight," he adds. "Zoe [Saldana] looked absolutely spectacular in hers, as you might guess. Hers is red. The other actors had a little bit of an issue with the tightness in certain areas, as one could expect."

In the end, Kaplan estimates they sketched, stitched and sewed thousands of pieces, ranging from civilian costumes to uniforms, to shoes, hats and boots. Even with all his experience, he admits the sheer scale and quantity, and quality, of work required for *Into Darkness* was a little mind-boggling.

"We had this little workroom we created ourselves," Kaplan concludes. "We didn't really farm that much stuff out. We had this amazing team taking my sketches, making patterns and then actually producing the clothes. Even if we did farm something out, we would first have to make it, and create a pattern, and make the prototype we could send to another work room. The amount of clothes that came out of that little room was so vast. It was crazy."

The Klingons will reveal all

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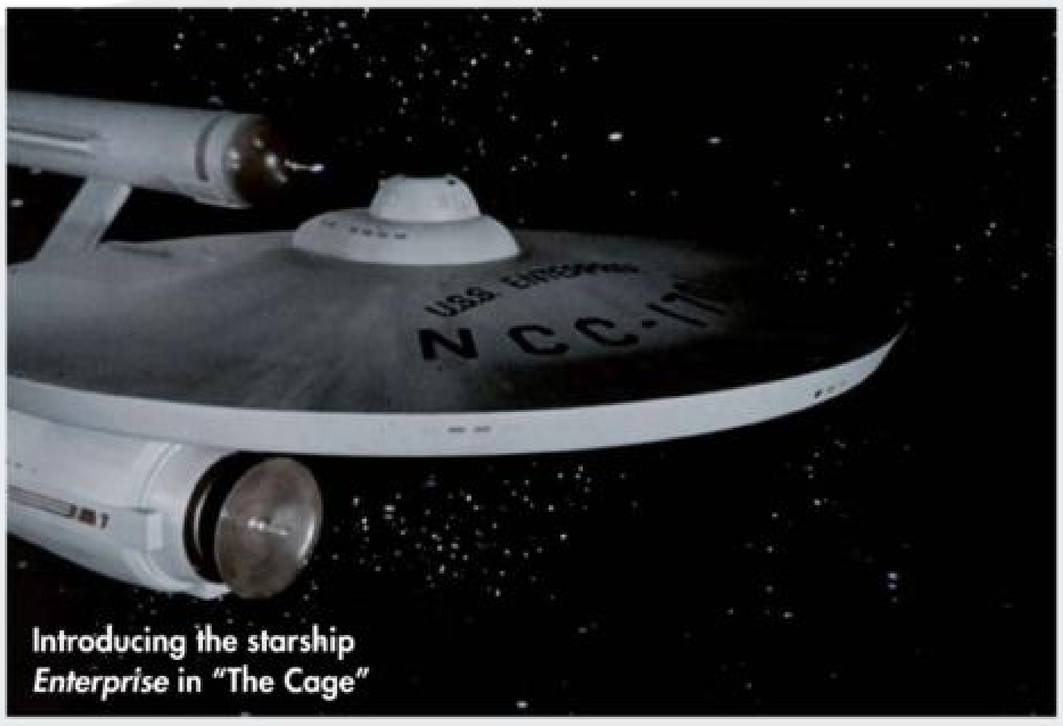
TIME'S ARROW

VOYAGING THROUGH *STAR TREK*'S PAST

storemags



Introducing the starship *Enterprise* in "The Cage"

A second chance for the *Enterprise* in "Where No Man Has Gone Before"

CLEAR ALL MOORINGS

Launching a starship is a really big deal. And no starship has had more refits, rebirths, and relaunches than the original *U.S.S. Enterprise*. From the series' first pilot episode to 2009's reality-shifting new beginning, Rich Matthews examines why *Star Trek* has had to re-style to survive in the face of an ever-changing audience.

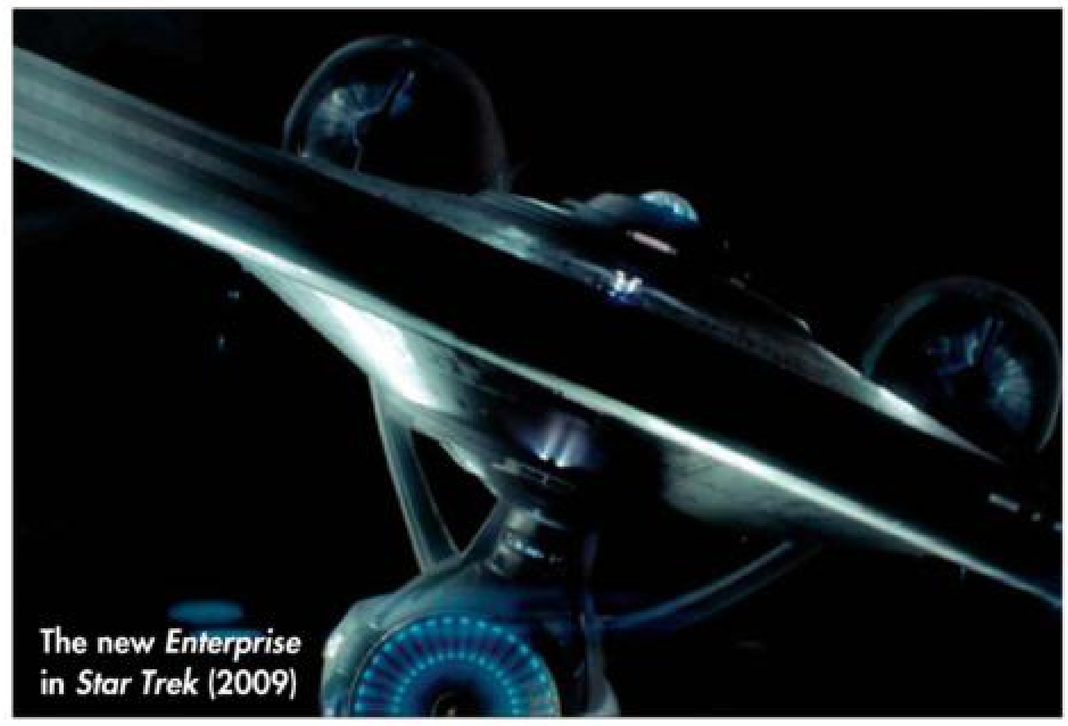
Even if you ignore the *NX*, *Galaxy*, and *Sovereign* class vessels of subsequent prequels, sequels, and spin-offs, the classic *Constitution*-class *U.S.S. Enterprise* NCC-1701 has been launched no less than four times, in TV and movie terms, and each time to play before a very different audience.

Before any D's, E's and NX-01's were to appear on the hull of the most famous interstellar vessel ever to have jumped to warp, the *Enterprise* had already navigated the stormy space lanes of 1960s US network TV executives, hippy TV audiences, and late-70s spectacle-hungry *Star Wars* fans. Now it must face a media-savvy, 'sophisticated' youth, all too familiar with technology that matches, and more often surpasses, anything that 60s sci-fi had even speculated. A flip-out communicator and a tricorder the size of a handbag hardly impress a kid with an iPhone...

So, it's a testament to the robust depth of the universe that Gene Roddenberry created that it has been successfully retooled and reformed over and over again across half a century, always rediscovering and expanding its fanbase.

But there are some striking parallels between four key moments in that history. Specifically, the shift in tone between original *Star Trek* pilot "The Cage" and second pilot "Where No Man Has Gone

The *Enterprise* gets a refit in *Star Trek: The Motion Picture*


The new *Enterprise* in *Star Trek* (2009)

Captain Christopher Pike and his first officer, Spock

DATACORE

STAR TREK: PILOT #1 "THE CAGE"

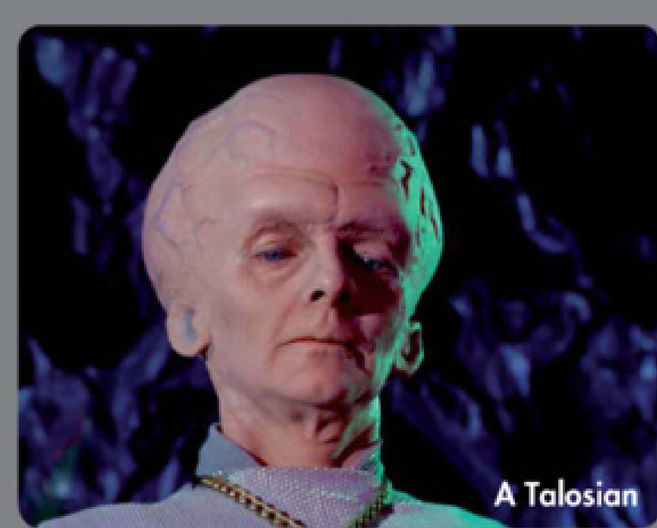
Captain of the *U.S.S. Enterprise* Christopher Pike is kidnapped while investigating a distress call on Talos IV. The telepathic Talosians trap Pike in a cage and project a series of realistic illusions designed to test his viability for repopulating their stricken world with stranded human, Vina.

FIRST AIRED:	OCTOBER 15, 1988
EPISODE ORDER:	ONE, 1964-65
WRITTEN BY:	GENE RODDENBERRY
DIRECTED BY:	ROBERT BUTLER

■ According to Majel Barrett-Roddenberry (aka Mrs. Great Bird Of The Galaxy), the first character conceived for *Star Trek* wasn't Spock or even Captain Pike, but her character in "The Cage", Number One. "[Gene] knew he had to have a Captain, but the first character that was described was Number One."

■ And the Captain that Roddenberry conceived was called... Robert April – originally devised as being even older than the character he would become. This was changed to James Winter, before finally settling on Christopher Pike, just before filming began.

■ "The Cage" takes place in 2254, 11 years prior to the beginning of James Kirk's five-year mission as Captain of the *Enterprise*.


A Talosian

Before", and a similar change of tack between the first *Star Trek* movie, 1979's *The Motion Picture*, and J.J. Abrams' alternate-timeline adventure, 30 years later. At the core of the correlation is the quintessential tension of modern science fiction, between entertainment and ideology, cerebral concepts and explosive action, seriousness and humor. *Star Trek* is that rare franchise that manages to embrace all of these things, but sometimes the tricorder blips to one extreme or the other, with varying degrees of success. Whenever the *Enterprise* hits lofty, pretentious turbulence, the solution has always been to set phasers to fun. And if there's one thing *Star Trek* holds true, it's that while history often repeats itself, its path can be changed. Often all you need to launch a legend, or cure a bout of 'franchise fatigue', is some good old-fashioned fisticuffs...

THE CAGE

You can't accuse Gene Roddenberry of lacking ambition. 'Wagon Train to the Stars' may be a great tag line, but Roddenberry was far more interested in humanity and the nature of existence. He was part of the 'science fiction as allegory' tradition, and he saw in *Star Trek* the chance to address burning issues of the day – racism, corruption, the Cold War – using the trappings of his space-age universe to heighten comment that might otherwise prove too close for network-TV comfort.

In Roddenberry's first stab at his fantastic future, spaceship Captains are thinkers, and while there are many recognizable elements already in place – Spock for one, though a rougher, more emotional version; a fraternal Captain/ship's Doctor relationship; the soon-to-be immortal *Starship Enterprise* – this final frontier somehow seemed a tad unwelcoming.

But no Pilot goes into production without being vetted – it was the NBC executives who picked "The Cage", one of 25 plots contained in Roddenberry's original pitch document, and even chose the tone of the episode based on four pitches from Desilu chief Oscar Katz. According to Katz, "I tried to talk them out of it! I knew it was going to be expensive, and might not be representative of the series."

Roddenberry, however, was smart enough to still work in elements that would appeal to more primal instincts, to keep the episode very 'now' (or rather 'then') – "The Cage" gave us the original green-skinned Orion Slave Girl, after all – and some realistic science to lend credibility, enlisting physicist Harvey P. Lynn of the RAND Corporation (a non-profit institution specializing in research and analysis) as technical adviser.

Gary Mitchell

DATACORE

STAR TREK: PILOT #2
"WHERE NO MAN HAS GONE BEFORE"

The *U.S.S. Enterprise* encounters a space barrier that leaves two crewmembers, Lieutenant Commander Gary Mitchell and ship psychiatrist Elizabeth Dehner, imbued with celestial powers that pose a threat to the ship and humanity itself. Captain James T. Kirk must decide between marooning his best friend and the doctor or killing them before they endanger everything he is sworn to protect.

FIRST AIRED:	SEPTEMBER 22, 1966
EPISODE ORDER:	SEASON ONE, EPISODE THREE
WRITTEN BY:	SAMUEL A PEEPLES
DIRECTED BY:	JAMES GOLDSTONE

- The second Pilot featured a different opening narration by Kirk: "*Enterprise* log: Captain James Kirk commanding. We are leaving that vast cloud of stars and planets which we call our galaxy. Behind us, Earth, Mars, Venus, even our sun, are specks of dust. The question: what is out there in the black void beyond? Until now, our mission has been that of space law regulation, contact with Earth colonies and investigation of alien life. But now, a new task: a probe out into where no man has gone before."
- The episode has the highest body count for any *Original Series* episode, with 12 people killed.
- Three-dimensional chess makes its debut, played by Kirk and Spock.

Trouble aboard the *Enterprise*

"THE ADVENTURE WAS NO LONGER SIMPLY EXPLORATIVE AND INTELLECTUAL – IT WAS OF THE HIGH VARIETY, PACKED WITH EXCITING ACTION."

In the mid-60s, however, the main issue for the episode – and for the executives, most likely – was focusing on a weary Captain. "I'm tired of deciding which mission is too risky and which isn't. And who's going on the landing party and who doesn't. And who lives. And who dies." A more youthful protagonist was needed in the Captain's chair. After all, the 60s was a decade of youth revolution, of energy, and new horizons.

As Robert Butler, director of "The Cage" would later tell *Starlog Magazine*: "It was a terrific script. [But] it was a little obscure. The story was somewhat remote. Apparently the network felt exactly as I did."

To his credit, Roddenberry recognized where he went wrong: "I had gone too far. I should actually have ended it with a fistfight."

WHERE NO MAN HAS GONE BEFORE

The need to fulfill that action mandate sent Roddenberry on a hunt for the kind of Captain who could sell a punch. Everything you need to know about what separates "Where No Man Has Gone Before" from "The Cage" is emphatically embodied by the new, larger-than-life Captain, legendarily portrayed by a grab-life-by-the-tribbles actor.

One word: Kirk.

Well, two: Kirk and Shatner. (Lloyd Bridges and Jack Lord said no).

Roddenberry's second pilot was still brimming with science fiction ideas and ambition, but it was Bill Shatner's bare knuckles that finally sold the whole series to NBC. He was a hero. Kirk provided the passionate, propulsive warp core for *Trek*'s starship to finally get to warp speed. The adventure was no longer simply explorative and intellectual – it was of the high variety, packed with exciting action.

Shatner was the final piece of the puzzle – his exuberance is at least partly responsible for Leonard Nimoy's trademark Vulcan reserve, adopted in contrast – and made *Star Trek* very American in its brio. Even if you didn't understand the alien motivations, you knew Kirk would kick some Gagh.

By moving from cerebral E.T.'s and an alien planet to ethereal entities and galactic barriers, Roddenberry also introduced a mythic element missing from "The Cage" that made it universal.

But "No Man's..." journey didn't end there. It may have had enough wallop to go to series,

The *Enterprise* gets a new Captain in "Where No Man Has Gone Before"

The *Enterprise* Bridge gets a new look in *The Motion Picture*

DATACORE

STAR TREK: THE MOTION PICTURE

An enormous alien cloud is headed straight for Earth, atomizing everything in its path. Charged with stopping the entity, Chief of Starfleet Operations Admiral James T. Kirk assumes command of his old ship, the newly refitted *U.S.S. Enterprise* – the only vessel close enough to intercept. New faces and old hands must work together to discover the secret lurking at the centre of the cloud.

US RELEASE DATE:	DECEMBER 7, 1979
FILM ORDER:	1 OF 12
WRITTEN BY:	HAROLD LIVINGSTON
DIRECTED BY:	ROBERT WISE

■ There is some controversy over exactly where *The Motion Picture* sits on the *Trek* timeline, ranging from 2271 (exactly two and a half years after the end of Kirk's five-year mission) right up to 2278, when *The Next Generation* episode "Cause And Effect" established that the red uniforms used in *Wrath Of Khan* were introduced. Pocket Books states an 'official' date of 2273 in the 2006 book "Voyages Of Imagination".

■ Gene Roddenberry took writer Harold Livingston to arbitration with the Writer's Guild of America five times, seeking to share the onscreen screenplay credit. He didn't succeed, but Alan Dean Foster did, as his early story treatment for the *Star Trek: Phase II* pilot, "In Thy Image", was used as the basis for *The Motion Picture*'s plot.

■ A prominent link between *The Motion Picture* and the original *Star Trek* series came in the form of Spock's ears – literally. When the molds used to create the movie ears were damaged beyond repair, make-up artist Fred Phillips brought the original molds out of retirement, having stored them away when the show had been canceled almost a decade earlier.

V'Ger

but there was still too much wordy exposition – common for Pilots, with all their necessary scene setting – so it became episode three of the first season. Thus, the audience was already familiar with *Trek* from "The Man Trap" and "Charlie X" before they ever saw Kirk's first time in the chair.

THE MOTION PICTURE

The impact of *Star Wars* on sci-fi's box-office prospects warped the in-development TV reboot *Star Trek: Phase II* from the small screen to the big, and rarely has a movie adaptation had such a near-literal metaphor at its centre, in the shape of the refitted *U.S.S. Enterprise*. How Kirk's beloved ship looked and moved had to be bigger, better and cutting edge. No more wobbly matte lines. Now she had to be visually stunning.

"THE MOVIE'S REPUTATION TODAY IS ONE OF SIZE, SCOPE... AND UNRELENTING TEDIUM."

The fact that they pulled it off may go some way to explain the starship-porn of Kirk seeing his newly face-lifted first love for the first time, beautifully scored by some of Jerry Goldsmith's finest music. The sequence does serve a filmic and character-based purpose – it's the first true externalization of Kirk's fetishization of his old command, and the first time the ship looks truly cool enough for us to "get it". Plus, it shows the scope that the production was going for, and achieved, thanks in massive part to legendary director Robert Wise (*The Day The Earth Stood Still*). But with Gene Roddenberry and ambition come big sci-fi ideas and – oh no, Gene, not again – a cerebral tone. "Even with Kirk?" we hear you cry.

The movie's reputation today is one of size, scope... and unrelenting tedium. The scenes reuniting Kirk, Spock, and the crew are electric, but once the *Enterprise* makes contact with the V'Ger cloud, it's maneuvering thrusters only and, as mind-blowing as the final events are, with the merging of a man with a living machine (in a nice, non-Borg kind of way), they lack the frisson of Kirk besting Khan, or judo-chopping Kruge on the disintegrating Genesis planet.

But regardless of current reputation, and it being one of the most expensive films ever made at that time, Paramount's gamble to underwrite money already spent on *Phase II* by tapping the new space movie fad paid off – *The Motion Picture* is still the most successful Kirk-era film at the adjusted box office (only Abrams' reboot bests it).

storemags

Spock and Kirk

STAR TREK (2009)

J.J.Abrams' *Star Trek* is a model of how to have your Klingon blood pie and eat it. The *Lost* supremo had the toughest re-launch since *The Motion Picture*. All *Star Trek* properties between were born into boom times, but so-called 'franchise fatigue' left the world without new *Trek* for four years. That may not seem like long, but there'd been regular output for more than 25 years. Luckily for us, we live in a culture that recycles and consumes existing properties and old brands with abandon, and Hollywood hasn't met a good idea yet it didn't want to remake.

What Abrams brought to Paramount was a storyline that would appeal to a hardened *Trek* audience while simultaneously allowing the series to reboot, striking a more fun (ironically, more *Star Wars*-y) tone, without alienating the faithful.

As such, co-writer Roberto Orci referenced the thousands of alternate *Enterprise*-D's seen in *The Next Generation* episode "Parallels". He argues that quantum mechanics allows for the continued existence of the original canon, while also allowing a divergent timeline to be created, and that the essential nature of the characters therefore doesn't change. The inclusion of Nimoy as Old Spock supports this thesis, while simultaneously tipping the hat to fans of the original. "Not everything is different," Orci told TrekMovie.com. "Some of the things that seem totally different, I argue fall well within what could have been the non-time travel version of this movie."

A juicy alternate timeline plot not only plays to diehard Trekkers and devoted science fiction fans, it's also nicely non-linear for the younger digital audience, who happily devour more complex sci-fi ideas and narrative structures, all wrapped up in touchscreen swipes and holographic projections. But all the cod-science and iPod chic is ultimately just window-dressing for the most fun *Star Trek* adventure in a long time – grounded firmly by some good old-fashioned derring-do, jaunty character interplay, and some exciting fisticuffs (this time including Spock – my, how times have changed).

We got to have our cake and eat it – namely enjoy some meaty sci-fi concepts about time, alternate realities, and destiny, while scoffing down plenty of starship battles and Kirk brawls. What more can you ask of *Star Trek*? The *Enterprise* has cleared spacedock and headed "out there" yet again. She's a durable old gal.

DATACORE

STAR TREK (2009)

The course of history is changed forever when a vengeful Romulan travels back in time and destroys Federation starship the *U.S.S. Kelvin*, killing first officer George Kirk. A fatherless James T. Kirk thus grows up into a brilliant delinquent, eventually talked into joining Starfleet by Captain Christopher Pike. After clashing with young Academy instructor Commander Spock, a threat to Spock's home planet of Vulcan hurls the cadets into active duty aboard the fleet's newest starship, the *U.S.S. Enterprise*...

US RELEASE DATE:	MAY 8, 2009
FILM ORDER:	11 OF 12
WRITTEN BY:	ROBERTO ORCI & ALEX KURTZMAN
DIRECTED BY:	JJ ABRAMS

■ Co-writer Alex Kurtzman has said that the script for the reboot drew inspiration from numerous *Trek* sources, notably *Wrath of Khan*, original *Star Trek* episode "Balance Of Terror", animated series episode "Yesteryear", and *Next Generation* fan-favorite "Yesterday's Enterprise".

■ The nine months of post-production was the second longest for any *Trek* film, only exceeded by *The Motion Picture*. Completion was unaffected by Paramount moving the release date from Christmas Day 2008 to May 2009, with all work done and dusted by December 23, 2008.

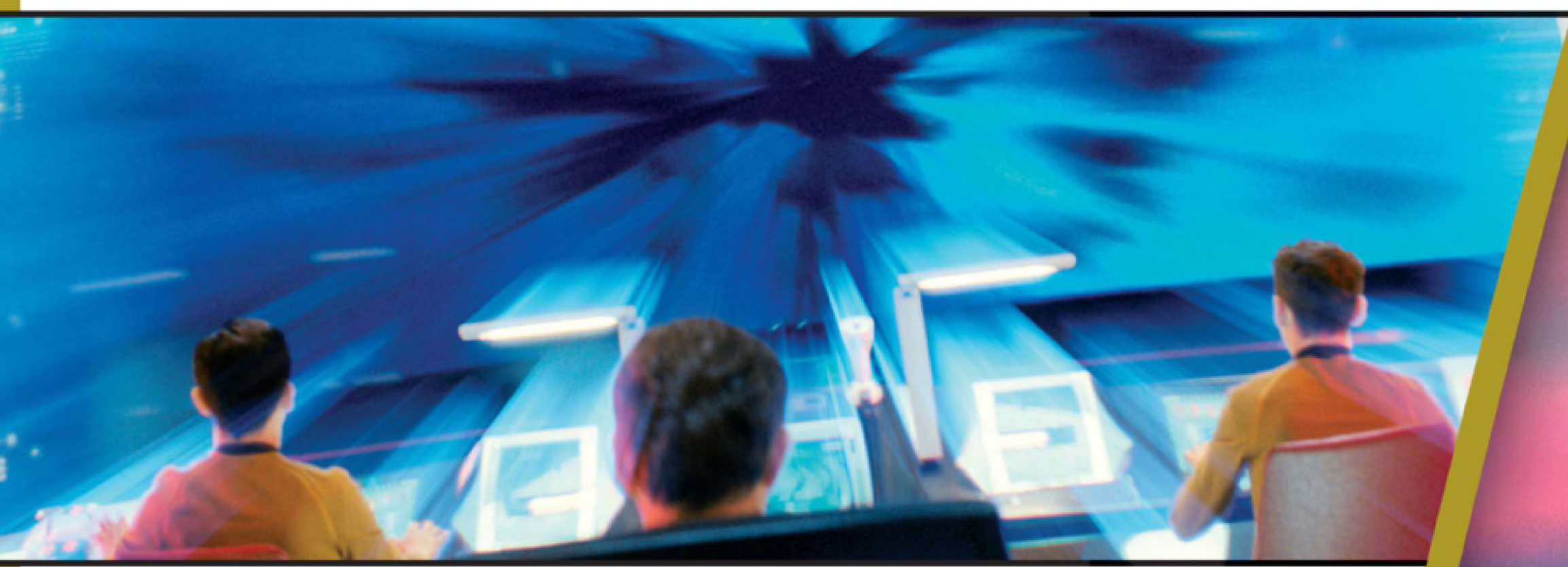
■ *The Next Generation*'s Wesley Crusher, Wil Wheaton, voiced all the minor Romulan characters who spoke in the film. Although his voice was altered for each character, the Romulan who warns Nero about igniting the red matter towards the end has Wheaton's actual voice. Luckily, Wheaton sounds quite different from his time on the *Enterprise*-D!

The *Enterprise* is built

The latest *Enterprise* Bridge

SULU

JOHN CHO



Main photos © Zade Rosenthal

Since 2009, actor John Cho has steered a successful course through television projects, films, and fatherhood, but it's good to be back at the controls of the *Enterprise*, as he explains to Tara Bennett.

***Star Trek Magazine*: You've been a part of the *Star Trek* family for four years now, what has surprised you most about the fandom?**

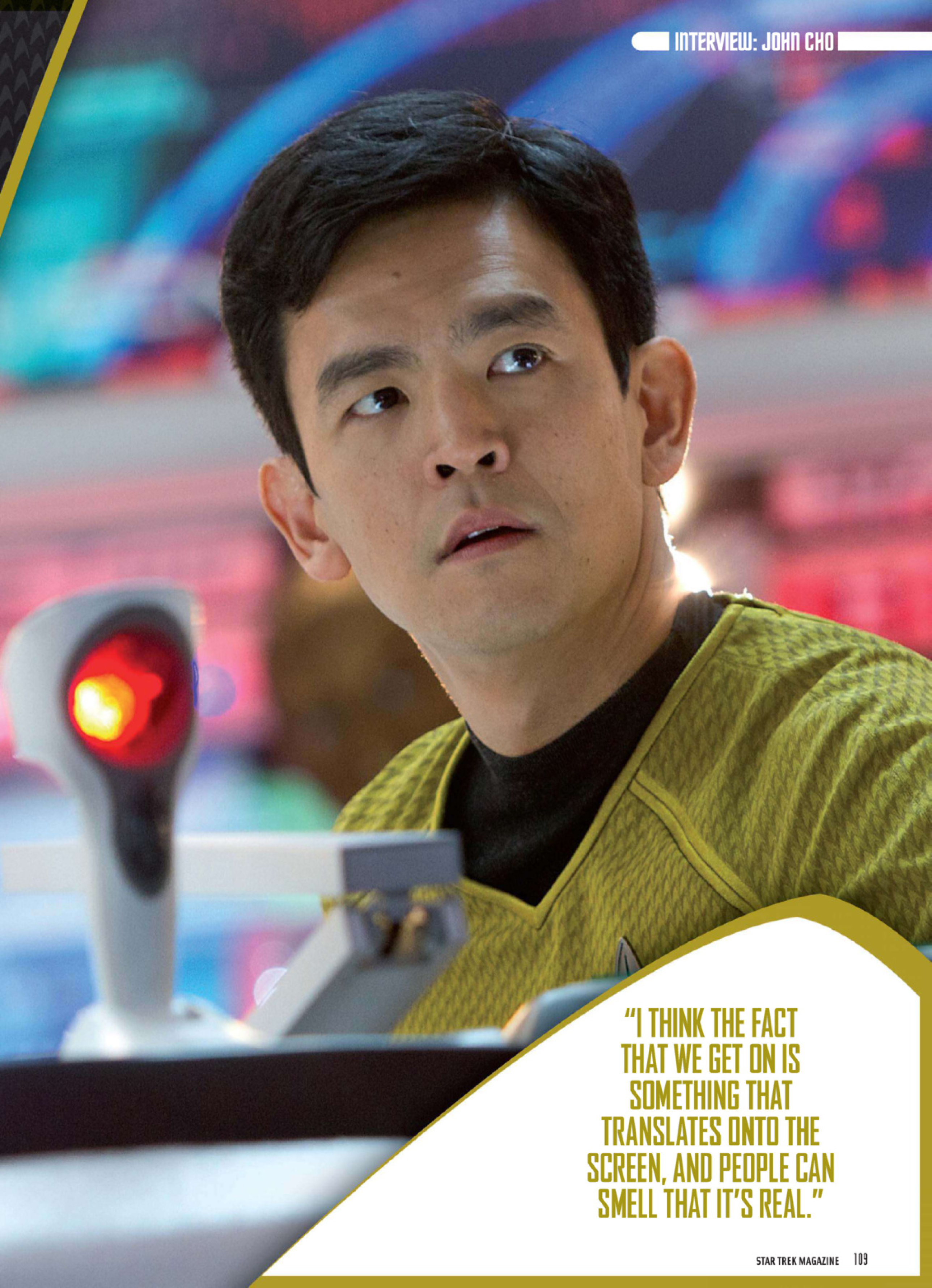
John Cho: I guess with *Star Trek*, what was surprising to me was the revelation of just how broad the fan-base was. I probably would have guessed it, but it's another thing to meet so many fans of so many ages, backgrounds, and nationalities. It means so much, to so many different kinds of people. It's a wonderful shock to realize it.

Back in 2008, when you first stepped into the Sulu role, what was most prevalent in your mind with regards to how the fan base would respond?

I was afraid that if they didn't like me, or they didn't like our film, they would be mean. And maybe the people who didn't like it, or me, would come up and tell me. (*Laughs*) When they like you, I feel like *Star Trek* fans are the warmest, so if you do right by them, my experience is they will shower you with affection. But you have to do right by them.

What allowed you to relax and embrace the opportunity and make this Sulu your own?

I was lucky, going into it with a director I trusted. I had a sense [J.J.] had it under control. When you start going to rehearsals and seeing



"I THINK THE FACT THAT WE GET ON IS SOMETHING THAT TRANSLATES ONTO THE SCREEN, AND PEOPLE CAN SMELL THAT IT'S REAL."

CAREER NOTES

TELEVISION

Off Centre (2001)
Kitchen Confidential (2005)
FlashForward (2009)
Go On (2012)

FILMS

Wag The Dog (1997)
American Pie (1999)
Harold & Kumar Get The Mucnhies (2004)
Total Recall (2012)

John Cho in *Total Recall*

Sulu: more than just a fencer

things, and you read the script, you see it's achieving two significant objectives. One was tipping our hats to the original series, and then also trying to strike out in our own direction. I think all of the indications were that he was achieving those two goals beautifully. I felt comfortable then, relaxing in what I was doing and letting him worry about it, and I was just having fun with everyone else.

What did you want to imbue in your version of Hikaru Sulu that felt integral to the character?

At the time, I was thinking about vitality, and making him active. If there was one thing that I wanted to see different about the original series it's that I wanted George [Takei] to be up and out of his chair more often, and part of the action, so maybe, subliminally almost, I was just trying to push energy into the character. I was also trying to remain in the realm of a person who could become George Takei. I thought that an impression of him would not be good for me. His literal voice is so unique, and like none other, that if I started doing that voice I would look like an ass. I was like, 'Okay, remember don't do that.' (*Laughs*) Although at one point with J.J., I went too high with my registry, and he came up to me and said, "I think you should pitch that down a little bit."

Sulu takes the helm of the *Enterprise*

You were very busy between the *Trek* movies, working in films and TV shows such as your current series, *Go On*. Did you appreciate the downtime, or were you itching to get back to the *Enterprise* Bridge?

I wanted to go right back into it! I think we were waiting for a homerun script, and J.J. was undecided. Scheduling was tight, and it didn't really get settled until J.J. decided he could do it. I would have gone right [back]. It's a longer layover than most [sequels], considering the first one did so well, and that there was sequel talk instantly. We were wondering about the second picture almost as soon as we were finished with the first, so it seemed like a long time. But in the meantime, everyone did different things. Life happened. Children were born. It felt like a long time, but when we got back to set it felt like it was an afternoon at best, because we all got right back into things.

Did you spend any of that time pondering Sulu's future in the next film?

No. That sort of thing, I realized, is not in my control, nor is it my forte. I felt that they did right by Sulu in the first movie, so I was preparing myself to be pleasantly surprised when I read it, and I was.

Once you got to read it, what impressed you most about the sequel story?

storemags

Sulu on the *Enterprise* Bridge in *Star Trek Into Darkness*

I felt like the themes they were trying to tackle really spoke to me. The movie is so much about morality; what the nature of good and evil is. How does that change when one grows older and is more experienced? It's tapping into the grey areas of life. As a comparison, the first movie is a young man, and the world is a simpler place, where actions and reactions are black and white. The second movie is an older person, a legitimate man, and life seems cloudier and sloppy, so decisions are harder to make. I thought that was wholly the appropriate tone for a second film. It was really fascinating to me, because in some ways you expect an interesting plot, thrilling action, and fun, but going deeper in that fashion is not necessarily expected. I thought, thematically, it was ambitious.

What is Mr. Sulu's challenge as a member of the *Enterprise* crew in the sequel?

I think Sulu's challenge here is to rise to the occasion. It's intentionally vague, but he has to meet his own level of ambition.

Any physical challenges for Sulu?

I would say so. (*Laughs*) There's a tight suit involved; it's an uncomfortable suit. Even the Bridge uniforms are pretty slim fit. It's never slouch wear. [Costume designer Michael Kaplan]'s also very meticulous about wrinkles. There are no wrinkles in the *Star Trek* universe he's created.

Why am I imagining Kaplan stalking Sulu on the Bridge with an iron?

Yes! It's not an exaggeration. (*Laughs*)

"THE MOVIE IS SO MUCH ABOUT MORALITY; WHAT THE NATURE OF GOOD AND EVIL IS."

One of the universal comments from your cast is how much you all bonded in the first film. Your group rapport translated to your characters too. Do you think that is a big reason why audiences accepted you all so well in the classic roles?

I don't know why, but I feel like people can sense whether a relationship is true or not. It's not like we had to spend weeks in boot camp together, like they did for *Platoon*, to prove we are a unit. I think the fact that we get on is something that translates onto the screen, and people can smell that it's real. It is real, and doesn't necessarily make the film good or bad, but it helps the audience buy that these people care for one another, and that they work with one another, and that they know one another. With a disparate group of people that doesn't always happen. It's more likely to happen when you have a strong personality doing the casting – that would be J.J. Abrams – and he's our intermediary. Everyone struck a chord with him, and I think that's something that connects all of us through J.J. and maybe that's why we get along well. Or maybe it's because we are the only ones on set dressed the way we are. (*Laughs*)

There was some new cast as well. Did you get to work with or befriend any of them?

I got to know Alice Eve (Carol Marcus) very well, and she's one sharp tack. She came in and fit right in. Another quality everyone seems to have [in the cast] is that everyone is pretty smart. Fart jokes aside, we get into some stuff off-camera. She jumped right in there. She's so smart, interesting, and obviously easy on the eyes. She was a pleasure to know, and it kept the set lively to have to get to know another person.

What are you most excited for audiences to experience in this sequel?

I spoke about some of the thematic elements, but I'm also excited that if they haven't gotten to know a fellow named Benedict Cumberbatch, they are about to. He is a formidable actor and a lovely friend. People are going to be excited about his performance. He's amazing.

Do you think he lands a place in the *Star Trek* villain Hall of Fame?

I would say that, but the only reason I would back off that comment is that there have been so many great villains. I would say confidently he can more than hold his own with the villains of the *Star Trek* universe. He's really passionate and intelligent, and it comes off in his performance. You can see the gears turning, and he's a fascinating person to watch.

Are you hoping there's less time between this film and *Star Trek* 13?

Yes! We should have done it *Back to the Future* style, back-to-back, and as a Western too!

CHEKOV

ANTON YELCHIN

Main photos © Zade Rosenthal

Anton Yelchin is well immersed in the three Rs of Hollywood: Reboots, Remakes, and Relaunches. The rising star has taken on metal monsters in *Terminator Salvation*, matched wits with a vampire neighbor in horror-comedy *Fright Night*, and is now back on the *Enterprise* as enthusiastic officer Pavel Chekov in the *Star Trek* sequel.
Interview by Bryan Cairns

Star Trek Magazine: Looking back at *Star Trek* (2009), what was your interpretation of Chekov? What traits were crucial in capturing his essence?

Anton Yelchin: The Chekov created by Walter Koenig is so full of joy. Everything from his physicality, to the intonation of his delivery. It's such a joyous character and so much fun to watch. That's really what I studied for the first one, and what I wanted to bring to my version of the character. To me, I was quite happy how he turned out. It felt like he was a very joyous character, yet there were times he was really grounded in the gravity of what was happening, and you got that as well. You got that in the *Trek* films, more than the shows, so I felt it was all there. He wasn't just a one-dimensional character.

Anticipation was high for this *Star Trek* relaunch. How gratifying was it when it was embraced by critics and fans?

I had a lot of gratitude for the fact it was well-received, but I think when you are shooting –

"EVERYTHING IS BIGGER. THE COMPLEXITY OF THE EMOTIONS IS BIGGER. THE DECISIONS THE CHARACTERS HAVE TO MAKE ARE BIGGER."

CAREER NOTES

TELEVISION

Taken (2002)
Curb Your Enthusiasm (2004)
Huff (2004)

FILMS

Hearts in Atlantis (2001)
Alpha Dog (2006)
Terminator Salvation (2009)

Anton Yelchin in *Terminator Salvation*

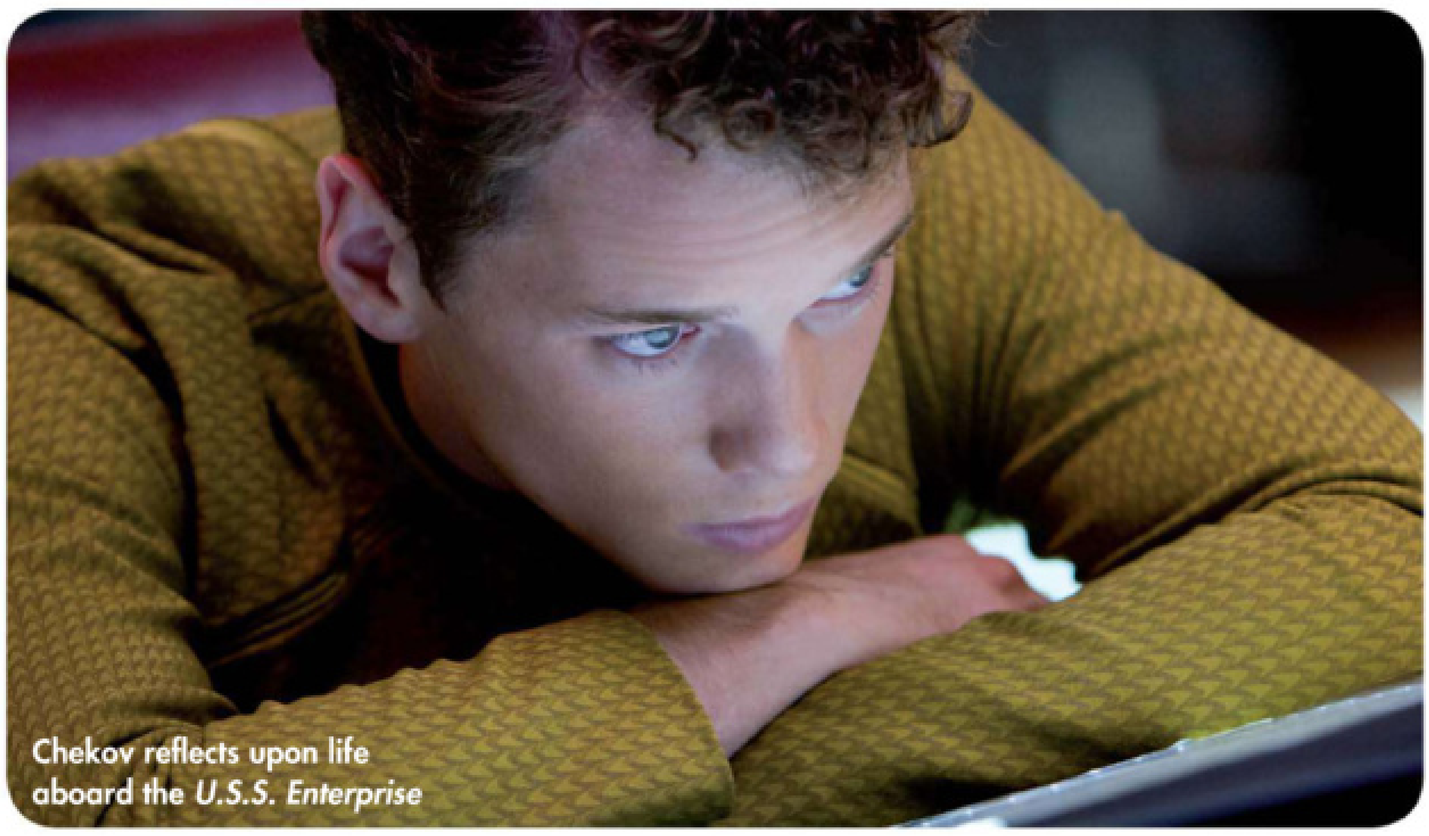
Chekov changes shirts in *Star Trek Into Darkness*

even when you know there is all this pressure, and you acknowledge that – you cannot dwell on that or it will prevent you from doing the best job that you can do. If you dwell on tension while you're working, your mind isn't completely on the work. You trust your captain, J.J. Abrams, who is magnificent. Having worked with him, and spoken with him, and seen his work, that trust was very much justified, and proved to be the case when the film came out.

The main cast is all back, but J.J. Abrams returning was never a guarantee. Were you a bit relieved when they announced he would be directing?
Oh, definitely. Just for the joy of working with him. I trust J.J. immensely and everyone around him, like Bryan Burk. They are very smart, and talented, and respectable people. Whatever decision they make, I've always had the utmost respect for them. But for the pleasure of working with J.J., and the talent and insight and vision he brings to things, of course I was so excited. It was wonderful to know he was coming back to shoot it. It wouldn't have been the same without all the same people there. Literally, the operators were the same. The sound crew. I saw people four years later that I hadn't seen in ages. It was like this big reunion.

Can you take us back to the first time you read the *Into Darkness* script? What was your initial impression?
I think I was actually able to read it at home, which I wasn't allowed for the first one. But I loved it. It's like the first film, but with a bigger scope. Everything is bigger. The complexity of the emotions is bigger. The decisions the characters have to make are bigger. The conflict is bigger. The tension is bigger. Because you are not burdened with, "Okay, now I have to introduce all these guys," you are able to up the ante in terms of what's happening, and the world they are in. I don't just mean physically, but emotionally. You are able to explore everything more intensely. The script had the same kind of humor and warmth, and emotional accuracy to the situations and complexities these characters are going through, while building on the action elements of the film. It was just a more powerful version of that first film.

Where do the darker elements of the sequel come into play?
What the tone stems from is the decisions the characters have to make. Because Kirk's decision now isn't, "Am I going to join? Am I not going to join?" He's already the Captain. Now it's about how a Captain relates to the crew, and the decisions the Captain is willing to make. Also, the way the crew responds to those decisions. That is already a much more complex relationship. Once again, what J.J. does brilliantly is introduce both drama and comedy in this in a way that doesn't feel forced. He lets you breathe when you need to breathe, and yet, he delivers these things that have this emotional weight and feel very real.


Chekov reflects upon life aboard the *U.S.S. Enterprise*

Were you looking forward to reprising your role as Chekov? Did it give you a deeper understanding of him?
Very much so. I love this character. I was really looking forward to getting back into studying what makes Chekov him, and then explore that in the context of this crew, and explore all our characters together again. For me, it was trying to recapture the same physicality and joy I see in Chekov, in accordance with what was happening.

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Chekov takes orders from Kirk in *Star Trek Into Darkness*

In the trailer, Chekov is sporting a red uniform instead of his trademark gold shirt. Does that mean he's been promoted? How have Chekov's responsibilities changed?

All I can say is, in accordance with the intensity of the character relationships, everybody's responsibilities in this film, for each other's lives, have increased.

How was it stepping back on to the *Enterprise* set and wearing the Starfleet uniform again?

It was wild. It was so wonderful and strange. When we got together, it sounds clichéd, but it felt like yesterday. You know when you don't see friends for a while? The best version of getting together is when there is no awkwardness and you feel like you're back where you left off. That's exactly what it was. The difference was last time we were playing a lot of chess, and now we're playing "Words With Friends" [the word-based board game].

Sitting in those seats, and remembering, "Oh yeah, this is what it's like…." It was a lot of fun.

One of Chekov's signature traits is the Russian accent. Was that easy to slip back into?

I loved the accent, and what Walter did with Chekov. I just tried to remain as truthful to that as possible. Coming back to the accent, I just re-watched Walter's work and, weirdly, I re-watched our film, which I probably hadn't seen since it came out. I revisited this world, and you start to plug things back in. You go, "Wait a minute. How do you say 'Captain?' How do you say 'Sir?' Because certain things are obvious. Sometimes they write the dialogue in Chekov-sound. They did that in the first one too, with the "w's" and the "v's." When I looked back, it was funny, because huge chunks of dialogue were still in my mind. I would just recall those on set and apply them.

"I LOVED THE ACCENT, AND WHAT WALTER DID WITH CHEKOV. I JUST TRIED TO REMAIN AS TRUTHFUL TO THAT AS POSSIBLE."

In the previous installment, Chekov saved Kirk and Sulu from the freefall. He figured out how to beam on board Nero's ship undetected. What's interesting about making Chekov this young, quick-thinking genius?

It allowed me to play the fun of having a lot of responsibility at a young age, and offering up some of the moments of comedy Chekov has always had in *Trek*. That's just another way of looking at who Chekov is, and how he's taking on his responsibilities. In this one, he's still the youngest, obviously, but it allows you to find new moments. That's really what it is on a film like this.

How challenging was the *Into Darkness* shoot compared to the last one?

There were more things in this one that were physically demanding. There were more worlds they visited. The sets they built were greater in number. The *Enterprise* itself had more to the ship. As a practical set, to walk down one hallway and it doesn't turn into green screen, it just keeps going. It had a much bigger scope in general, and was therefore more physically taxing for everyone.That also applies to how taxing it was emotionally. Everything is pushed to the limit.

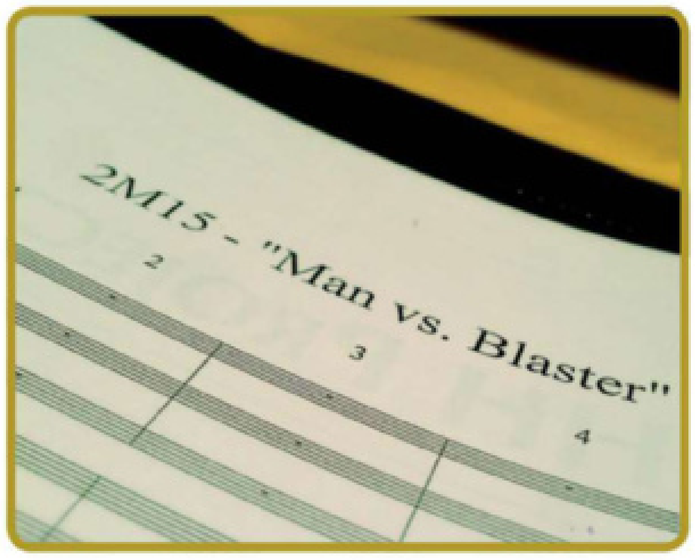
***Star Trek* (2009) was a worldwide blockbuster. What impact did that have on your career and life?**

For me, it's one thing to be part of a film that's very successful, but it's a greater thing to be part of a good film, and something you can be proud of, and not say when you're going back to the sequel, "Oh, it's also going to suck." You're saying, "I'm going back to the second one, and I think we're going to make an even better movie. And the first one was already great." It's exciting to be part of something that is so well done, and has such great people, and people that I respect and enjoy being around. When people see it and you receive recognition for it, it allows you to go on to other things and at the same time, retain your contentment or respect for what you've done.

What are your expectations?

I have such huge confidence in what J.J. accomplished. Just from the trailer, I was blown away. It already looks more epic than the first one. I know what happens in it, and I've seen the performances, and they are wonderful. This movie is going to be amazing.

MAKING NOTES



Rousing theme tunes are as much a part of *Star Trek* as unexplored worlds and pointy ears, from Alexander Courage's original theme to the majestic score from the 2009 movie. Composer Michael Giacchino reveals the process behind creating the score for *Into Darkness*. Interview by Bryan Cairns

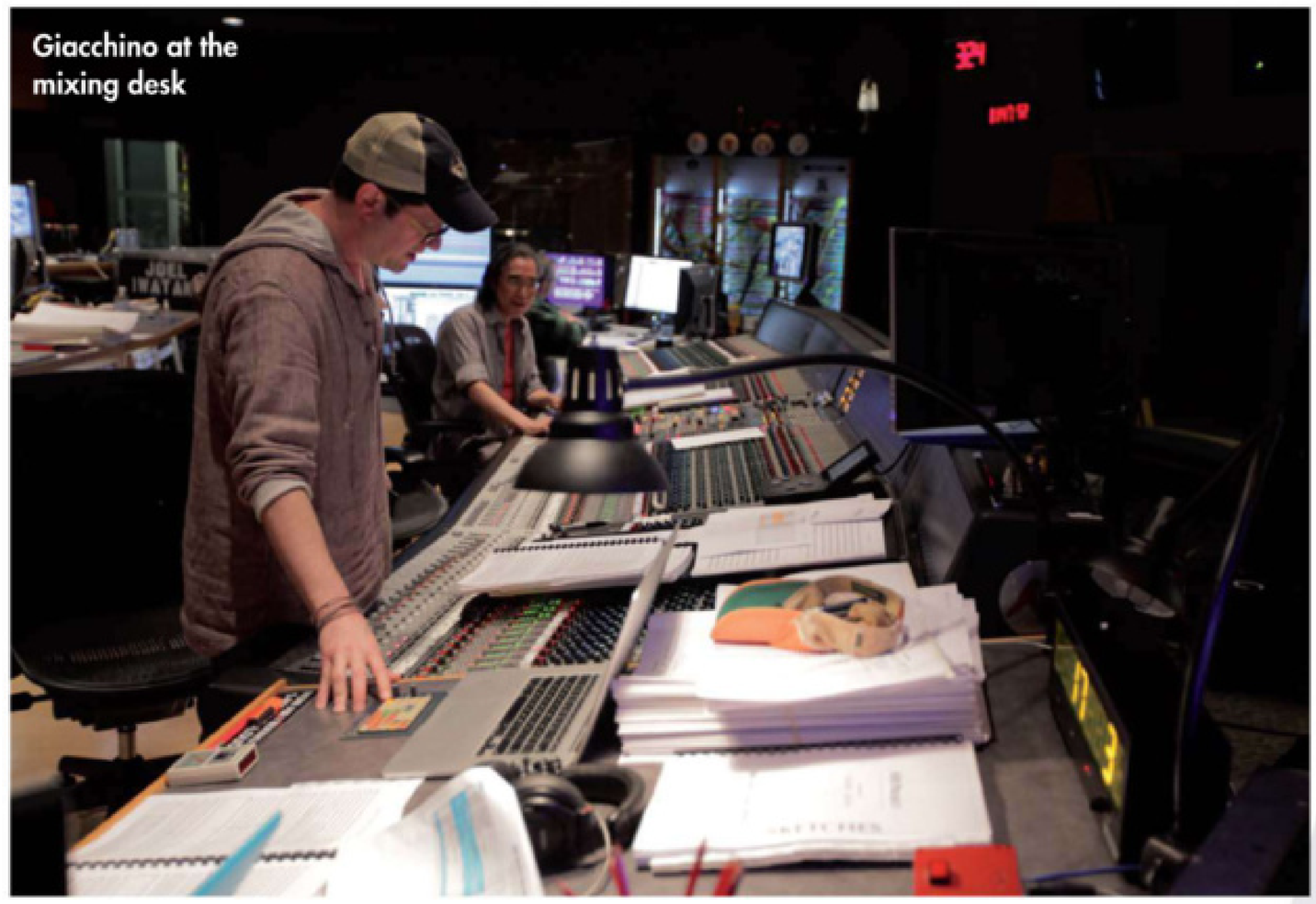
Composer Michael Giacchino is in the eye of the storm. It is mid-February, 2013. His latest endeavor, *Star Trek Into Darkness*, warps into theaters on May 17th, and its music is still in various stages of completion. With recording to commence on March 4th, most professionals would be experiencing severe panic attacks. For Giacchino, one of Hollywood's most highly regarded composers, these last-minute deadline crunches are par

Images reproduced by kind permission of Michael Giacchino

"THE MUSIC SHOULD GO HAND-IN-HAND WITH THE STORY THE DIRECTOR IS ATTEMPTING TO ACHIEVE."

for the course. His long list of credits stretch from TV's *Alias*, *Lost* and *Fringe*, to such blockbusters as *The Incredibles*, *Mission: Impossible III*, *Super 8*, *John Carter* and *Star Trek* (2009). Then there's the coup-de-grace, an Oscar for Pixar's *Up*. *Star Trek Magazine* caught up with Giacchino on his way to the studio, and he expressed his hope that the music for *Into Darkness* would once again strike a chord with audiences.

"The key to a successful score is that it's constantly telling the story that is unfolding in front of you, that you're not off on your own, just writing music to hear music, or doing action just to blanket a giant scene," says Giacchino. "The music should go hand-in-hand with the story the director is attempting to achieve."


Giacchino at the mixing desk

TAKE COURAGE

One frequent topic of discussion that echoes that sentiment is Alexander Courage's original *Star Trek* theme. In the prior installment, it played over the closing credits, but so far, Giacchino has no specific plans for it.

"It's a tough thing, because the film has to be in a certain mood to accommodate a theme like that," he explains. "It's the type of theme you can't just throw in anywhere. If we're going to use it, we really want it to work. What we did in the last film was we used it in a big way, by going over the credits. As of right now, we haven't quite decided what we're doing with the big theme. For me, it is one of my favorite pieces. I'm sure it will present itself in some fashion."

"YOU HAVE TO TAKE A SECOND LOOK AT SOMETHING, BECAUSE YOU ALWAYS FEEL YOU COULD DO BETTER."

Curious moviegoers already got an earful of Giacchino's score during the *Into Darkness* trailer, and also the nine-minute teaser that ran in front of *The Hobbit*'s IMAX run. Typically, composers view a film once or twice, make notes, and go at it. In the nine-minute footage, Giacchino only had fragments of the final cut with which to work his magic. As it turns out, the process wasn't as disjointed as one might expect.

"The nine-minutes we did was a story in its own right," says Giacchino. "It really did tell a specific story. Granted, it left you hanging at the end, but that was the whole point. You want them to come back for more. For me, I had actually seen a lot of the film by that point, and it was just a jumping-off place. Honestly, I'm going back to all of that, and we are going to re-cover that stuff again. A movie is like a living thing. It changes constantly, so what you saw there may not be exactly the way it's used in the body of the film.

"And honestly, I've moved on from that area of the film at this point," he continues. "I just started doing the rest of the movie. Now, I'm at the point where I'm going to circle back and look at this stuff, and see what still holds up or what

Director J.J. Abrams with Michael Giacchino

The *Enterprise* awaits her cue

could become better. You have to take a second look at something, because you always feel you could do better. This way, you get a chance to attack it again."

With *Star Trek* (2009), Giacchino had already poured countless hours into delivering a rousing score, full of adventure, heart, and emotion. Rather than discard all those majestic harmonies and start over at square one, he's intentionally building on certain pre-existing arcs and elements.

"The main theme we used in the theme song, we're going to revisit," reports Giacchino. "The theme for Spock will show up now and again. Those are the two main ones that we developed. We'll be expanding on those. There are new characters, of course, like the bad guys. There's a whole new area to explore on this one, which is really fun to see. The last film was basically just trying to get it done, and make everything work as best you can. But now you have a much better fundamental understanding of what the movie is, and what the characters are, and the world that we're creating. Moving forward has been a little easier on this one."

SUITE MUSIC

A frequent collaborator with J.J. Abrams, the two friends have established a groove and, more importantly, a mutual trust when it comes to their instincts. That means Giacchino had plenty of freedom to explore the sounds and beats he chose to.

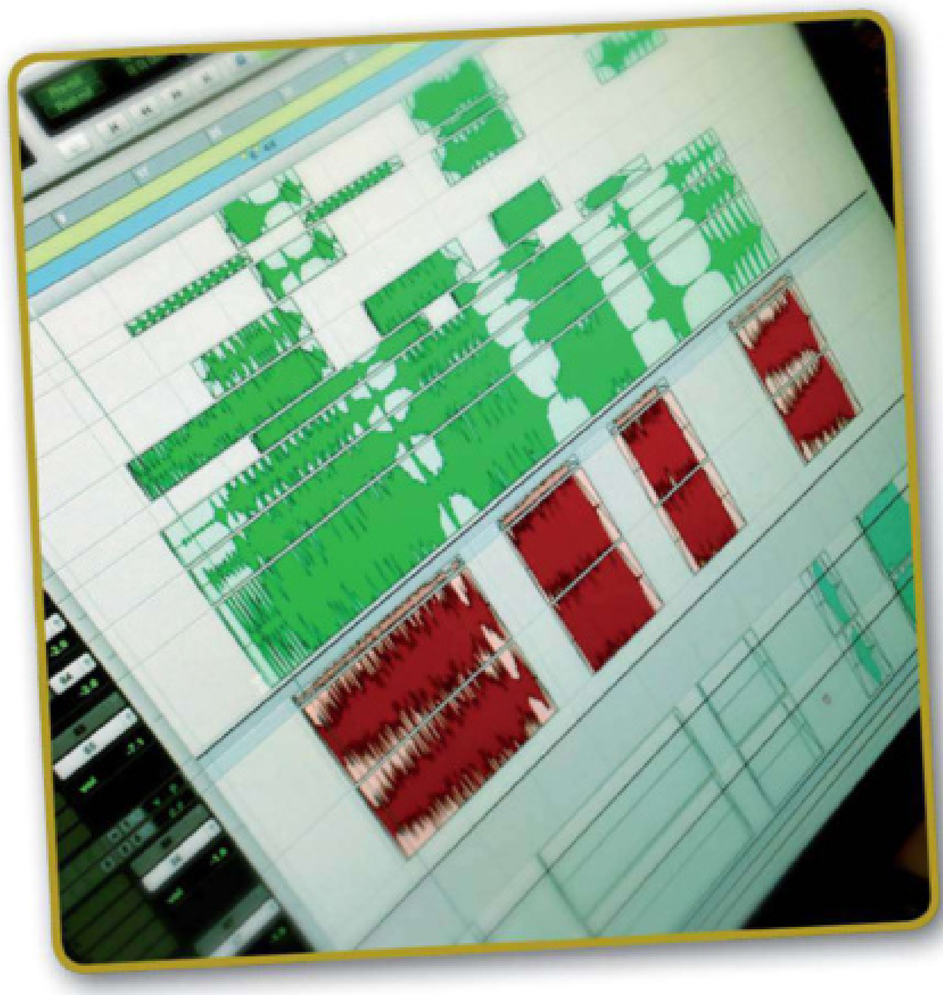
"In this one, I did 12 suites of music," he reveals. "Some of them were 12-minute suites, and some were four-or-five-minute suites. I'm basically saying, 'Okay, here's the music I'm envisioning for this character.' Now that I've seen the movie a couple of times, I understand who these people are, and how their minds work. 'This represents this particular person, and this other thing represents this guy.' Then, when it comes down to scoring the film, it's about saying, 'Yes, we were happy with all this stuff. Now how are we going to keep it within the logic of the movie?' You can't just make that leap and throw it against the movie. It doesn't work that way."

The *Star Trek Into Darkness* orchestra

Michael Giacchino with Sound Director Ben Burtt

Previously, screenwriter Damon Lindelof steered Giacchino in the right direction, stating *Star Trek* was more of a tale between two men than some space scuffle. Those words helped focus his perspective again.

"It's all about the evolution of that friendship between Kirk and Spock," says Giacchino. "It was so nice to have that as a starting point. It's an extension of that. How has it evolved? Also, how does it devolve? What happens along the way, as these two people continue to get to know each other? That's what really interested me, the exploration of Kirk and Spock's relationship. Of course, you have the over-arching story of the film. It was a much bigger path to follow."



"IT WAS VERY CLEAR TO ME THE TYPE OF MUSIC THAT WAS GOING TO WORK FOR A CHARACTER LIKE THAT."

Abrams and Lindelof carefully crafted *Into Darkness* as an ensemble piece that would allow the various characters, from Bones to Scotty, to shine. However, that doesn't necessarily equate into a grand oeuvre for each of them.

"Storytelling really directs what is required," explains Giacchino. "And yes, while all the characters are important, generally, the film will focus on one or two characters. Those are the ones you want to follow, whereas the other characters are supporting that story. They are not off creating their own story, but if they were, yes, they would receive their own theme. *Lost* was a show with a lot of characters, and each of them had their own theme. That was because you were following each and every one of them in a very detailed way."

BOOKENDS

Giacchino did pull out the big thematic guns for Captain Kirk, Spock and resident villain John Harrison, a terrorist with a personal vendetta.

"Although he doesn't show it, Kirk tends to be a little rough," offers Giacchino. "The way he makes up for that are with his bravado, his wit, and strength. For me, it's interesting to explore the underside of that. Not the bold, brassy, heroic side of Kirk. I'm more interested in the side of Kirk that worries about the past, or trying to become a better person.

"Spock, in particular, goes to a place he hasn't really gone before," continues Giacchino. "I don't really want to spoil it, but in the old film it was a chance to explore Spock's heritage and lineage, and what makes him a man. Now, there's another aspect that comes in to play that allows me to use that main theme, but in a very different way. That's been really interesting to me, because it's not just rehashing what was. It's taking what was set up and pushing it further.

"Harrison has a very particular personality in this film, which I can't say much about at this point," he adds. "It's his personality, and the way he thinks, and the way he sees the world. It was very clear to me the type of music that was going to work for a character like that. I had a lot of fun doing him, and thought I had a good handle on what he was feeling inside. That's always the key when you are writing a theme for a character. It's not just what do they look like or what do they do? It's more the things you don't see on screen. What are they thinking when they talk to you?"

Giacchino anticipates that, in the end, he'll generate 90 minutes of music for *Star Trek Into Darkness*. Arguably, the two musical pieces that bookend the movie are the most crucial. One provides a first impression, while the other wraps the story up and leaves people satisfied, or hungry for more. The opening sequence was previewed in the nine-minute teaser, but even Giacchino, as noted, isn't sure what will remain intact.

"I may look at it and think differently on it," states Giacchino. "Right now, the bookends aren't 100 percent clear yet. These are the two areas of film I haven't finished working on, the end and the beginning. All of that is still in flux. I have a general idea, but until I sit down and finish it, God only knows.

"It's interesting," he concludes. "You write the music, and in the end you're watching it with sound effects and everything. There have been times when I've said, 'Let's take out this cue. You don't need that.' I never mind taking music out, even if I spent a lot of time writing it. It doesn't matter to me, because if it makes the film stronger, then by all means, take it out."

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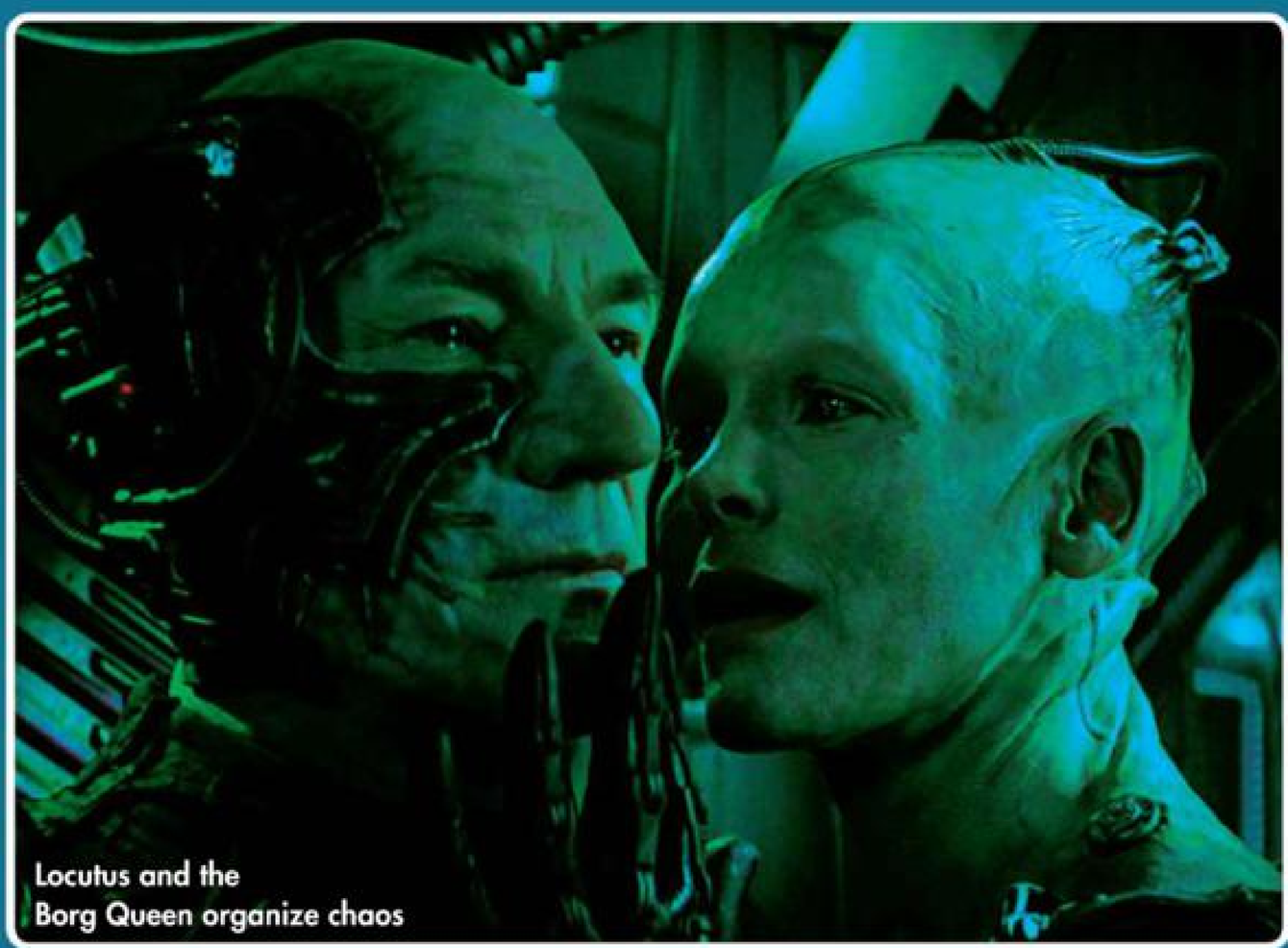
treknology

Compiled by Chris Dows

BORGANIZE YOUR THOUGHTS

Mind-over-matter for hands-free navigation.

If you thought the way in which Locutus and the Borg Queen controled entire fleets of Borg vessels by glancing between a number of viewscreens was impressive, then the recent breakthrough in Brain Computer Interface (BCI) technology over at the University of Essex in the UK will really have you thinking. Working with NASA, the team have built on their previous successes in converting electrical signals from the brains of people with disabilities to control a number of devices, and created a way to use the power of thought alone to steer a computer-generated spacecraft. By using electroencephalography (EEG) technology, they've connected the minds of two researchers to steer their virtual vessel to a planet via a screen linked to their EEG headsets. Furthermore, they've found that, in this case, two heads really are better than one; combining mental power increases focus on the task, compensating for one user's potential loss of concentration.



Locutus and the Borg Queen organize chaos

Sisko sees eye-to-eye with the Dominion

VORTA NICE HEADSET

Glasses get smart.

While the idea of computers you can wear isn't a new one, the recent unveiling of a soon-to-be-launched set of smart glasses at the 2013 Consumer Electronics Show in Las Vegas shows just how technically psychic *Star Trek* continues to be.

A couple of companies have been working on their own versions of Head Mounted Displays (HMDs) connected to an arm that suspends a small viewing window directly in front of the user's eye. While there are variations in the size and shape of the optical display, there's no denying their extraordinary similarity to the head or shoulder-mounted control interfaces used by the Vorta and Jem'Hadar to see the view outside of their respective warships. The similarities don't just end with their physical appearance; the companies developing these sets intend them to be used for communication and data retrieval, exactly the same as the *DS9* versions. Dominion warships are optional.

LIFE IN THE NEIGHBORHOOD?

Two recent discoveries suggest the search for an Earth-sized, potentially habitable planet might take less time than we'd thought. During its four-year hunt for such worlds, NASA's Kepler spacecraft has amassed huge amounts of data and a fresh analysis of this information suggests around 17% of detected stars have planets similar in size to Earth, although their orbits are often closer to their sun than ours. However, a team working out of the UK's University of Hertfordshire have found Tau Ceti – our closest comparable star, at only 12 light years away – has five planets, with one inside the crucial habitable zone.

ABOUT CHRIS DOWS

Chris Dows has been involved with *Star Trek* for over 17 years, writing for *Deep Space Nine* comics, the *Star Trek Fact Files*, *StarTrek.com* and TokyoPop's *Star Trek: The Manga*. A regular contributor to *Star Trek Magazine* for nearly a decade, he gained his PhD in 2007, and lectures in writing at the University Centre, Grimsby.

StarTrekMagazine.com

NO KNEE(D) FOR VOICE RECOGNITION

Articulating identity checks.

Engaging Auto-Destruct was never like this!

When it comes to activating self-destruct sequences or accessing classified information, Starfleet relies on Biometric technology to maintain security. While voice recognition forms the primary method of confirming identity, additional systems include retinal scans, fingerprint and full hand recognition devices. However, there are issues with all three of these techniques; contact lenses, false prints, and digital sound manipulators can cheat security checks. But a team working out of Lawrence Technological University in Michigan think they've got the answer – your knees. It appears that kneecaps are extremely difficult to fake, can allow scans to take place via MRI technology while a person is moving through security checks, and gives an accuracy of over 90% in a series of test scenarios. How Captains Kirk and Picard would react to rolling up their trouser legs in order to scupper their ships is debatable.

YOUR NOSE IS LONG – AND SHINY

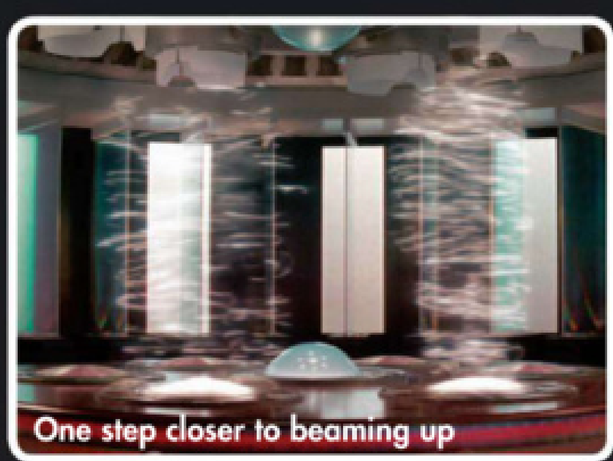
Has Mr. Worf been telling pork-pies (lies)?

Knees might be useful for confirming someone is who they say they are, but what about whether they're telling the truth or trying to deceive? Klingons use the phrase 'your nose is shiny' if they suspect someone's up to no good, and by using thermographic cameras, researchers at Spain's University of Granada have discovered the temperature of a person's nose and the inner corner of the eye rises when they lie – the 'Pinnochio Effect'. What's Klingon for 'your nose is glowing'?

ENTANGLEMENT EQUALS ENERGIZE

Beaming data from A to Z.

Transporting people is still a long way off, but researchers at the Universities of London, Cambridge, and Gdansk have developed a mathematical protocol that uses the concept of entanglement to solve current problems in sending data between matched pairs of particles at the quantum level – regardless of distance!


One step closer to beaming up

CUTTING-EDGE SOUND

An incisive innovation.

Starfleet sickbays feature some of the very best Treknology, We've already reported on the current X-Prize competition to develop a working medical tricorder, and the recent invention of a powerful, safe, and inexpensive chewing gum stick-sized X-ray source by a team from the University of Missouri in the US will only add to the likelihood of such a device becoming reality sooner rather than later.

Riker goes under the knife

Once the scans have been carried out, doctors might then turn to their ultrasound scalpel, based on new developments in focussing sound beams at the University of Michigan. Their work with carbon nanotube-coated lenses has significantly reduced the focus spot presently generated in the treatment of kidney stones and some tumors, and it's hoped a whole array of high precision, non-invasive ultrasound knives could incorporate this technology.

treknology CHALLENGE

Compiled by Chris Dows

ABANDON SHIP

Get set for an emergency landing, with Treknology's current-tech Escape Pod.

The exploration of space is a dangerous business. Tragically, the path to the stars has led to the loss of life, and balancing risk with safety has proved to be a tricky thing to accomplish. With this in mind, there's one Treknology challenge that is surprisingly achievable, whose very description offers a chance to survive the most perilous situation.

Escape Pods are often mentioned in *Star Trek* and, on a few occasions, have been deployed to ferry the crew of a Starship away from their doomed vessel. The idea is as old as space exploration itself, but as orbital laboratories expand and ever-larger spaceships are developed, the need for a self-contained, independently powered lifeboat, providing vital security to the crews, will become crucial. Using currently available technology, our specification employs materials and systems that are either tried-and-tested or taken from the cutting edge of aerospace science. Apart from the obvious ability to navigate and travel through the hostile conditions of space, the pod provides long-distance, reliable communication in order to notify others that the crew is in distress. It is equipped with short to medium-term life support, waste management, and food, and allows safe atmospheric entry and survivable landings whatever the terrain.

EXTERNAL CONSTRUCTION

Depending on the size of crew, and general configuration of the primary space habitat, our Escape Pod comes in either single or multiple occupancy versions. Regardless of size, the outer hull is robust enough to cope with the freezing cold of space, and survive impact with either land or water. Constructed from the latest super-lightweight Aluminum-Lithium alloy, its great strength protects sensitive propulsion, communications, and landing equipment until required for deployment. Sections are welded together using an advanced friction stir welding process, guaranteeing equally strong joins between the shaped plates.

The single occupant B-58 Hustler Escape Pod

Enterprise-E Escape Pods in *Star Trek: First Contact*

HEAT SHIELDING

With temperatures in excess of 2300 degrees Fahrenheit reached during re-entry into the Earth's atmosphere, the pod's leading surface is coated with a heat-proof resin, developed by TenCate Advance Composites for the Lockheed Martin Group. An ablative layer designed to slough off during re-entry cuts down on weight without compromising safety, and is a feature on NASA's latest Orion spacecraft design.

The current system being considered by NASA

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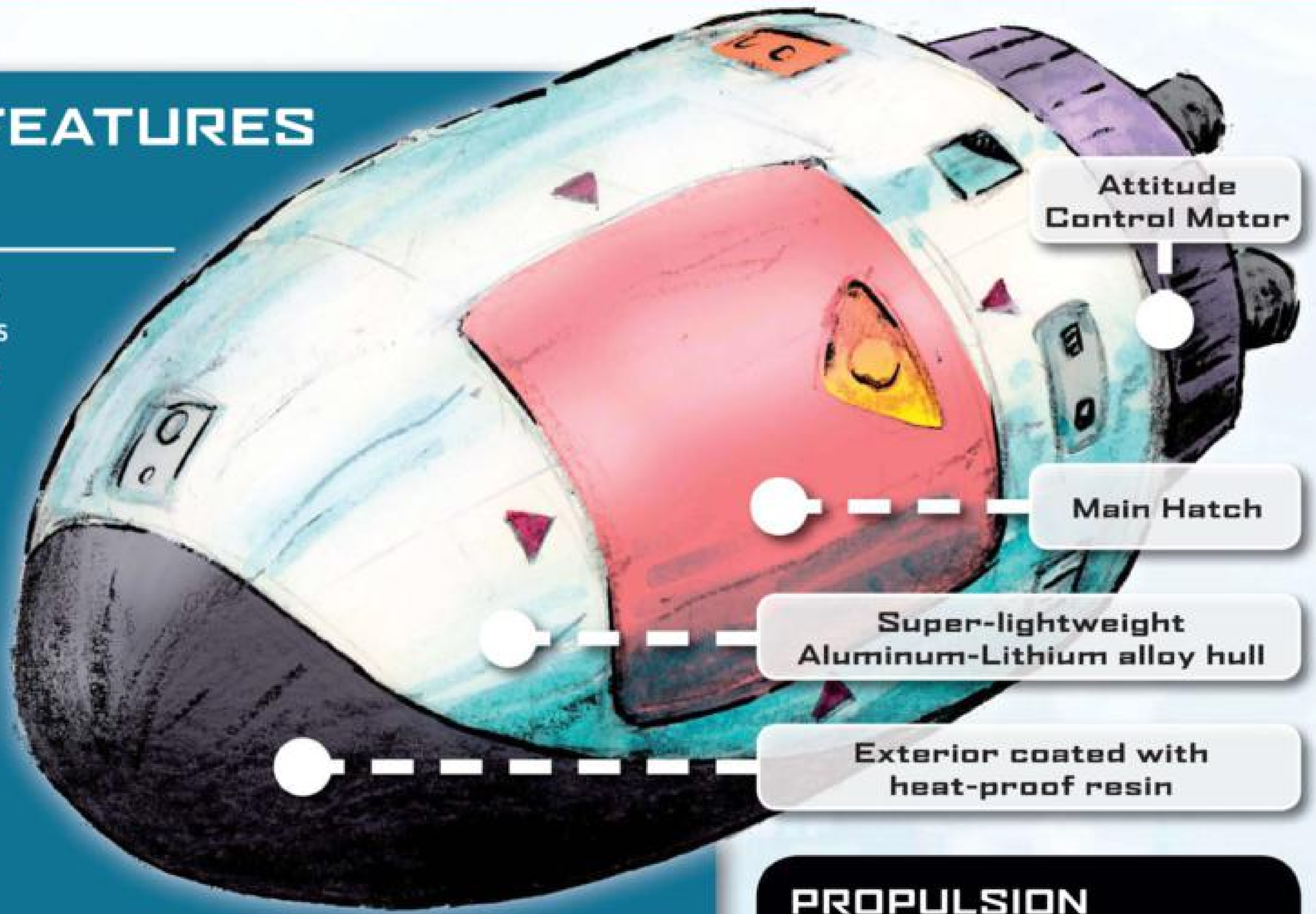
INTERNAL FEATURES

CONTROLS

A 'glass cockpit' system, similar to that used in the Boeing 787, allows reconfigurable flight management information on two or three large touch-sensitive screens.

Controls include a long-range microwave transmitter and receiver, capable of sending up to 6Mbs of data; internal life support; navigation sensors and trajectory plotting algorithms, with manual override in case of catastrophic system failure.



PROTECTION

To increase heat protection, the pod's interior skin is covered in DuPont's Nomex: a rigid, durable polymer with highly effective thermal and radiation properties.

Any surface with the potential for impact damage is protected by a layer of energy absorbing foam such as JSP's ARPRO material, with console corners rounded, and controls set flush into their surfaces, to avoid snagging of life-support suits.

SPACE

Where more than a single occupant is housed, rows of seats maximise available space with the crew secured during launch and landing by quick release straps and buckles.

Kirk leaves his Escape Pod

DEPLOYMENT SYSTEM

Regardless of whether the pod houses single or multiple occupants, access to the vehicle must be as fast as possible. Over-sized hatches allow crewmmembers wearing full protective suits to enter without impediment, secure the door easily, and activate the launch sequence as quickly as possible. This is achieved via a single-action locking lever for the door, and breakable glass-covered launch activation button close to the hatch's edge, with redundant mechanical release armatures in case of power failure.

An abandoned NASA escape pod concept undergoing tests

Escape Pods need to detach rapidly from their mother ship and accelerate immediately away from the accident site, so a variation of the Launch Abort System originally developed for NASA's Constellation programme, and currently being tested for the Orion spacecraft and International Space Station, is employed. The LAS comprises a reliable, solid-fuel rocket motor that can jettison an Orion crew module at 445 miles per hour, with half a million pounds of thrust.

PROPULSION AND LANDING

For short distances, solid and liquid rocket boosters propel the pod, with firing of the LAS eight-thruster Attitude Control Motor transferred over to spaceflight navigation duties following successful deployment.

For deep space emergencies, our pod includes a highly efficient Ion engine. NASA Glenn's High Power Electric Propulsion system achieves exhaust velocities of over 200,000 miles per hour, and while they accelerate relatively slowly compared to chemical systems, they burn for far longer.

On entering Earth's atmosphere, larger designs glide to the surface, while smaller capsules deploy a series of carbon fibre rotors which auto-rotate once they hit the airstream. Tied into the navigational system, the attitude and pitch of the blades can be adjusted to effect a soft landing just about anywhere on the planet, but if these are damaged or fail, a secondary system of three parachutes, similar to those currently being tested on the Orion programme, are activated.

The Orion on re-entry

StarMags.com

STAR TREK ONLINE
LEGACY OF ROMULUS

An exclusive first-look at the MMO's Romulan expansion, launching this month.
By Tyler Nagata & Christine Thompson

***Star Trek Online*'s massive new expansion, "Legacy of Romulus", is the largest update to the game since it launched in February 2010. Boldly taking players where no one has gone before, this content update introduces the playable Romulan Republic faction, new enemies and challenges, rich storyline content, and much more. Whether you've been a Captain in *STO* since launch, or if you've never played before, "Legacy of Romulus" has something for every *Star Trek* fan.**

Romulus and Remus are gone. You are one of the survivors fighting to survive in the aftermath of unspeakable destruction.

These are dark and dangerous times for your people, as the Tal Shiar crack down on any dissent and mysterious beings unleash terror throughout the far-flung colony worlds.

You will be the one to reshape an empire. Gather allies, go undercover and find the proof that will rally your people to revolt.

Together, you will rise up against an oppressive regime and demand freedom. You will fight for your people.

You are the "Legacy of Romulus".

Sela makes a return

Veteran *Star Trek Online* players should be able to connect the dots between the upcoming "Legacy of Romulus" expansion and the introduction of New Romulus – a new home for the refugee race – first seen last November in *STO* Season Seven. But after finding out more about Cryptic Studios' plans for the expansion, it's looking like Season Seven was just a taste of what's coming in "Legacy of Romulus".

What's most exciting is that "Legacy of Romulus" will introduce playable Romulan and Reman Captains for the first time. "The 'Legacy of Romulus' expansion represents a quantum leap forward for *Star Trek Online*, by allowing players to experience the entirety of the game from a Romulan's perspective," said Executive Producer Daniel Stahl. "And as these Romulan characters advance through the intrigue and suspicion that surround the remains of the Romulan Star Empire, they'll find the answers to many of the lingering questions left after the destruction of Romulus and Remus."

In terms of story and mood, "Legacy of Romulus" is about rising from the ashes to reshape an empire. Cryptic Studios wants players to feel legendary, building their own "Legacy of Romulus" as they battle against an oppressive regime for the freedom and future of all Romulans. "The Romulans have always played a key role in the politics of the *Star Trek* galaxy," Stahl said. "In 'Legacy of Romulus', players will find themselves face-to-face with the Tal Shiar, where they will unravel a conspiracy that threatens to splinter the Romulan people."

Start as any faction...

Story will still be an important cornerstone of the game, with missions written exclusively from the point of view of the new Romulan Republic Faction. Throughout the journey, players will work towards reuniting scattered brethren by forging alliances and overcoming challenges that stand in their way.

Star Trek: The Next Generation fans can also look forward to the return of Denise Crosby, who will reprise her role as Empress Sela. Without giving away any spoilers, players will enter a game of political cat-and-mouse as they delve deeper into the mystery surrounding the destruction of Romulus. What are Sela's intentions? Who are her allies? The answers to these questions will surface as players continue their investigation and press forward through the "Legacy of Romulus" storyline.

More immediate dangers will come with the introduction of the mysterious Elachi, as players uncover the horrifying truth behind this new enemy terrorizing the Beta Quadrant and exterminating Romulans. This silent enemy will stop at nothing, and is one of the many forces working against players' individual efforts towards rebuilding.

Still, Romulans will not be facing all threats alone. Players will also need to contend with the reemergence of the Tholians. The Federation, Klingon Defense Force, and Romulan Republic are all working together to halt the Tholian Assembly's aggressive advance in the Eta Eridani and Tau Dewa sector blocks. While intelligence on the Tholians' ultimate goals will be limited at first, joining the fight against the Tholians will unveil their motives while also building up Reputation that will unlock exclusive rewards and benefits.

Of course, a *Star Trek Online* expansion of this scale would not be complete without a new line of starships. Romulan captains will take command of an array of mighty *Warbirds*. Powered by Singularity Cores, when these ships' engines are pushed to the limit they will be able to unleash devastation upon the enemies of the republic. These starships are exclusive to the Romulan Republic and are equipped with special abilities and powers not found elsewhere.

"There are so many great starships, like the mighty *D'Deridex*, that players will finally have a chance to command," Stahl said. "This is the Romulan experience that *Star Trek* fans have been waiting for."

According to Cryptic Studios, "Legacy of Romulus" isn't about just adding on to what players have already seen; it's also about improving the overall play experience for both longtime veterans and brand new players. Updates in "Legacy of Romulus" will include a complete overhaul for the game's user interface, where the tiniest details can make the biggest difference. One such improvement will be the ability for players to customize their heads-up display color palette with color themes that represent various factions and species from the *Star Trek* series. This is just one of many improvements to the game's UI, which will also have better interface screens, easier to read options and enhanced interactions that make play more intuitive.

And the best part is that *Star Trek Online* and the upcoming "Legacy of Romulus" expansion are free-to-play. Beam up, join the action, take command of your ship and crew, and join millions of Captains and fellow *Star Trek* fans around the world for free at www.startrekonline.com

ABOUT *STAR TREK ONLINE*

Star Trek Online is a free-to-play massively multiplayer online game from Cryptic Studios. In *STO*, you can explore the stars as the Captain of a Federation starship, seek glory and honor on the Bridge of a Klingon Empire vessel, or fight for Romulan freedom aboard a deadly *Warbird*. Visit iconic *Star Trek* locations such as Vulcan and Qo'noS, star in your own story, and make your mark on the universe!

To play *Star Trek Online*:

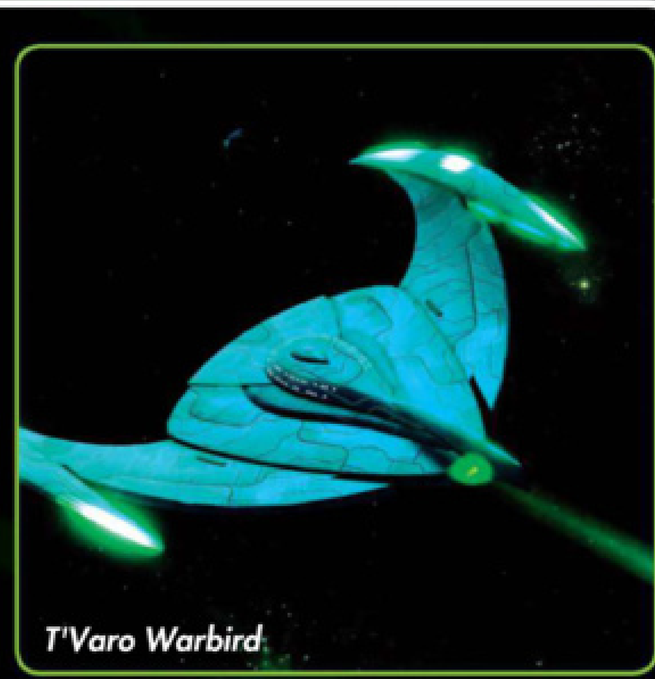
1. Visit startrekonline.com
2. Register for a FREE account
3. Download and install the game
4. Log in with your new account
5. Boldly go into the Final Frontier!

A FORCE TO BE RECKONED WITH

Take command of your own Romulan *Warbird*

When designing the *Warbirds*, players will command in "Legacy of Romulus", the team at Cryptic Studios looked at every Romulan vessel that has appeared in *Star Trek* shows and movies, from shuttles to the mighty *Scimitar* from *Star Trek: Nemesis*. Those ships will all appear in "Legacy of Romulus", along with new designs for *Warbirds* that are ready for any challenge the Romulan Republic will face.

Warbirds are exclusive to Romulan Republic players, and have special abilities not found on other starships. They are powered by Singularity Cores – push your core to the limit during combat, and you will gain access to new abilities that could make the difference between victory, or a trip to the escape pods.



T'Varo Warbird

T'VARO LIGHT WARBIRD

Minimum Rank: Lieutenant

Light, fast, and maneuverable, the *T'varo* has all of the advantages of the *T'liss Light Warbird* utilized by many low-ranking officers in the Romulan Republic with upgrades to console space and Bridge officer seating and a Singularity Stabilizer that will bring an offline Singularity back online and provide a gradual boost to Singularity power. Based on designs used by the Romulan Star Empire in the mid-22nd century, the *T'varo* Class ships have a distinct avian appearance that may be the origin of the term "*Warbird*."

Dhael Warbird

DHAEL WARBIRD

Minimum Rank: Centurion

Based on a design developed in the early 24th century and utilized heavily by the Romulan military, the *Dhael* is an upgraded form of the *Dhelan Warbird* with improved Bridge officer seating and console space and a Singularity Inverter, which allows the captain of a *Dhael* to use the ship's Singularity to absorb some of the power of incoming attacks. It is larger than the *T'varo* Class, but it sacrifices little in the way of mobility for its size.

Mogai Heavy Warbird

MOGAI HEAVY WARBIRD

Minimum Rank: Sub-commander

The *Mogai Heavy Warbird* was a powerful ship utilized by the Romulan Star Empire toward the end of the 24th Century. The *Mogai* has an average turn rate and impulse speed, but carries more weapons than the *Dhelan* and has significantly increased hull strength.

Similar in size to the *D'deridex* Class, the *Mogai*'s hull is marked by its distinctive "feather" hull plating. One of the most famous *Mogai Heavy Warbirds* was the I.R.W. Valdore, commanded by Commander Donatra during the Battle of Bassen Rift in *Star Trek: Nemesis*.

Explore the Empire in "Legacy of Romulus"

Attack of the Drones
design art from "Legacy of Romulus"

AT A GLANCE

New enhancements to the *Star Trek Online* player experience.

PLAY AS A ROMULAN OR REMAN

Create a playable Romulan or Reman character and immerse yourself in new, story-driven missions that are written exclusively from the Romulan Republic's point of view. Throughout your journey, you will work towards reunification of your scattered brethren by forging alliances and challenging those who stand in your way. Lead your people to a new Romulus and seize your legacy.

START AS ANY FACTION

As well as choosing between a Federation or Romulan Republic character, brave players can now also vie to bring their House honor as a Warrior of the Klingon Defense Force from the very start of the game. Explore Qo'noS and engage in glorious battles as you work your way up the ranks to become a Lieutenant General.

NEW IMPROVED TRAITS

Customize and rearrange your existing traits that you selected at character creation. Unlock new advanced traits and abilities to further specializing your captain and crew.

The new User Interface

STAR TREK
ONLINE
ORIGINAL FICTION

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MIRROR IMAGE
PART 2

BY CHRISTINE THOMPSON

Courtesy of Cryptic Studios

PREVIOUSLY IN "MIRROR IMAGE"

Captain Va'Kel Shon and Counselor Philippa Matthias of the *U.S.S. Enterprise*-F are called to Nukara Prime to question Shon's double from the Mirror Universe, whom Starfleet believes has information about Terran infiltrations into the prime universe. Val Shon, Commander of the raiding vessel Selkirk, isn't willing to talk about the incursions, but instead asks for Captain Shon's help to return to the Mirror Universe and save the woman they both love.

"What happened? Audio's out." Jak Trem, Counselor for the *U.S.S. Morgan*, pushed himself off the biobed he had been leaning against to check the feed coming in from his office.

He and Philippa Matthias had been watching Captain Shon's interrogation of his double from the "Mirror" Universe – or rather, Philippa had been watching and Counselor Jak had been telling her at length why the session was a waste of time. He'd spoken to the prisoner multiple times and gotten nothing but insolence and sarcasm in response.

The image didn't need sound to tell Philippa that the Captain had made a breakthrough. The set of his shoulders, the sudden rise of his antennae – she'd had more than enough time to study the Andorian's body language on the Bridge of the *Enterprise*-F, and in their abortive counseling sessions after the deaths of his wife and daughter. Now she could read his moods almost as well as a Betazoid.

If Shon had disabled the audio feed, that meant he needed privacy. Philippa had joined the Captain on this trip because she thought that after confronting himself, literally, he might finally be ready to work through the rage and sorrow he'd locked down behind an icy wall of duty. But she knew he wouldn't just be able to talk through his grief – Va'Kel Shon was a man of action. And if he was going to take action, she needed to help him get the maneuvering room he needed.

"Maybe it's a technical issue," Philippa asked Jak. "Have you been having any trouble because of the proximity of the demon planet?" The Morgan was currently in orbit of Nukara Prime, a harsh Y-class world with immense amounts of thermonic radiation.

"Daily," the counselor replied. "Non-critical systems mostly, but Engineering has been working overtime to keep everything up. You're probably right," he sighed, exasperated at yet another glitch. "I'll call someone to check it out." He tapped his combadge and turned away, failing to notice that Philippa had moved to block the Bajoran Counselor's view of the silent images on the screen.

"I can get us out of here," Shon told his double. "You'll need to provide the coordinates."

"Have them right here," Val replied, tapping his temple. "But I don't think those two goons outside will let me leave, even if you do have more pips on your collar than they do."

"We're not leaving by the door," Shon said. He revealed two small silver devices that had been cupped in his right hand. "These are emergency transport units. Starfleet developed them a few decades ago for use in hazardous situations. Fortunately, my Chief Engineer was trained by his father, and Miles O'Brien is very familiar with multidimensional transporters. Kirayoshi was able to modify these so they'll make a single transdimensional jump."

Val smiled. "One thing I've always admired about you Starfleet types," he said. "You have the best toys." He swiftly helped Shon set the devices for the transport, and then clipped one to the frayed collar of his Tholian silk tunic.

"See you on the other side," he told Shon with a friendly wave. Then he shimmered and disappeared.

Shon was packed shoulder-to-shoulder with Val in a cramped transporter booth that had seen better days. He pushed free and found himself on the Bridge of a battered freighter, several decades old. A quick scan of the Bridge told him that most of the damage was cosmetic. Cracked consoles still functioned, and engines, weapons, and shields all showed ready. The navigational display sparked and sputtered, but Shon guessed that once a course was set it would work exactly as it should.

"This is the *Dust Devil*," Val said as he slouched toward a Captain's chair that leaned dangerously to the left. "Picked her up a few years ago in a raid and stashed her just in case I ever needed a quick escape. Don't let the looks deceive you – I've upgraded everything that matters." He began entering a series of commands to power up the freighter with practiced ease.

"The Tholians are holding Tress and the Maximus crew in a work camp in the Dewa system. We can get there in two hours at maximum warp. I don't have the access codes for their defense grid, though, so we'll either need to sneak in or get the Tholians to open the door. After that, we beam down, create a distraction, and get Tress and as many other people we can out in the chaos."

"The Maximus is part of the imperial fleet," Shon said. "Can we get their help to rescue her crew?"

"That might happen in your universe, but not in this one," Val said. "I don't know anyone who will risk their neck to save someone else."

"You would."

Val paused. "I owe Tress," he said after a long moment. "And I repay my debts."

Shon let the conversation drop. He knew there was more to Val's rash plan than repaying a debt. Much more. But he understood if Val wasn't ready to vocalize all he was feeling. Shon shared far more with his doppelganger than just appearance.

Instead, he focused on coaxing a little more out of the *Dust Devil*'s warp core. He had an idea of how to get into the Dewa system, but he'd need the ship to be at her best to pull it off.

Two hours passed in an eyeblink and the *Dust Devil* was approaching Dewa III. The lush vegetation and purple seas of the verdant world contrasted with the sharp, aggressive Tholian ships patroling in ceaseless orbit, like predators looking for their next meal.

"I've changed our sensor profile," Shon said. "We should read as an Yridian freighter with a load of tekasite for the work camp. If they hail, you can use visual, but keep your answers short. The holoscreen should hold up to casual scrutiny, but the voice modulator is the weak link."

"Think this will actually work?" Val asked. "I usually shoot first."

"If it was anyone else but Tholians, probably not," Shon admitted. "Tholians are smart and aggressive, but they're so different from humanoids that they sometimes have trouble parsing us."

"You're not saying that we all look alike to them, are you?"

"Not exactly," Shon said. "But can you tell the difference between one Alicorne and another at a glance? That's how Tholians see humanoids."

A light flickered on the scuffed and cracked console. "They're scanning us," Shon announced. "Be ready."

"Hail coming in," Val said. "Here we go." He flipped a switch and the high-pitched, metallic sounding voice the *Dust Devil*'s universal translator gave to the Tholians filled the Bridge.

"Yridian vessel Katar. State your purpose for approaching this planet."

Shon activated the holoscreen and voice filter. "Delivery," he said. "Have a load of tekasite."

"This delivery is not scheduled."

"You don't want it, I'll take it elsewhere," Val said. "Tekasite is always in demand."

The Tholians didn't respond. Shon's hands moved toward the freighter's weapons controls. There was no way the *Dust Devil* could take on a Tholian warship and win, but a lucky shot would take out their engines before the Tholians could raise their shields.

"They're not going for it," Val said. "Get ready to..."

"Proceed," the Tholian voice boomed, cutting Val's order off. Shon let out a breath he hadn't realized he was holding.

They wasted no time dropping into a standard orbit of the planet. "I have the work camp targeted," Val said. "We can start beaming down everything in the holds. It's mostly junk, but it will take them a minute to realize that it's not tekasite. That should give us enough time to transport to the surface."

He pulled a plasma pistol out of a cabinet beneath the navigation console and handed it to Shon. "Romulan make. Best I've got," he said, clipping a similar weapon to his own belt.

Shon checked out the weapon quickly. He never trusted a weapon he didn't prepare himself. And with good reason – this one was set to disintegrate. As he stepped onto the tiny transporter pad, Shon thumbed the controls to lower it to a heavy stun that would affect a Tholian.

The bright white light of transport faded to reveal a rundown, dirty hallway dimly lit by flickering lights. Shon's sensitive antennae told him that they were underground, but how far he couldn't tell.

"Are you sure this is the right place?" he asked Val, who had pulled his plasma pistol and was looking up and down the hallway furtively.

"Tholians don't like the surface," Val answered. "It's too cold for them. They build these camps underground, near the lava tubes. Areas like this,

though, they have to keep at environmental conditions that their slaves can tolerate."

Val pulled a small tricorder out of a pocket on his cargo pants. "Not picking up any Tholian lifesigns, but I am reading humanoids. That way." He pointed farther down the deserted corridor.

The two Andorians kept their footsteps soft and quiet, but there was no way to disguise the trail they left in the dusty hallway. At a pressure hatch door, Val paused.

"Couldn't get a floorplan of this place," he said, "and the kelbonite alloy in these walls is blocking the scan. I am picking up a few things, though – about two dozen humanoids, some electrical devices. Maybe a work area?"

Shon checked his plasma pistol again reflexively. "Work area means guards. I create a distraction, you start looking for Tress?"

"You look for Tress," Val replied. He patted his pockets. "I've got the distraction here."

"We'll do it your way, then," Shon said, bumping into Val as he moved up to the hatch. "See you back on the *Dust Devil*."

"Yeah," Val said, suddenly lost in thought. "Tell Tress... tell Tress I..."

"Tell her when you see her again." Shon prepared to open the hatch. "On three. One, two... three!"

Shon burst through the hatch door and immediately dropped in a combat roll to the left and cover behind a heavy metal table. Energy blasts sizzled and struck in his path, but the table held. Val rushed through behind him, dropping a pair of flash grenades that dazzled and stunned the Tholian guards – and everyone else.

"See you on the other side," he told Shon with a friendly wave. Then he shimmered and disappeared.

"Could have warned me," Shon grunted, his eyes tearing and mostly useless from the grenades. Bracing against the glare, he swiped the liquid out of his eyes and relied on his other senses. He knew where the mass of humanoids had been farther to his left. Keeping low and staying behind the cover he knew was there, Shon moved towards them.

His eyes adjusted quickly, and he was grateful he'd spent so much time in the Northern Wastes, where snow blindness was a common occurrence. Shon knew he'd recover faster than the Tholians, but that only gave him a few seconds to dart over to the mass of confused and dazzled people, grab the first one he reached and demand "Nearest transporter – where?"

"Uh, cargo transporter. Through those doors," a scarred human said. "There's more Tholians."

"We're getting out of here," Shon told him. "Everyone. Now move!" He shoved the man toward the door, and then jumped ahead to be the first through them. Behind him, he heard the distinctive whine of a plasma pistol and knew that Val had opened fire on the guards.

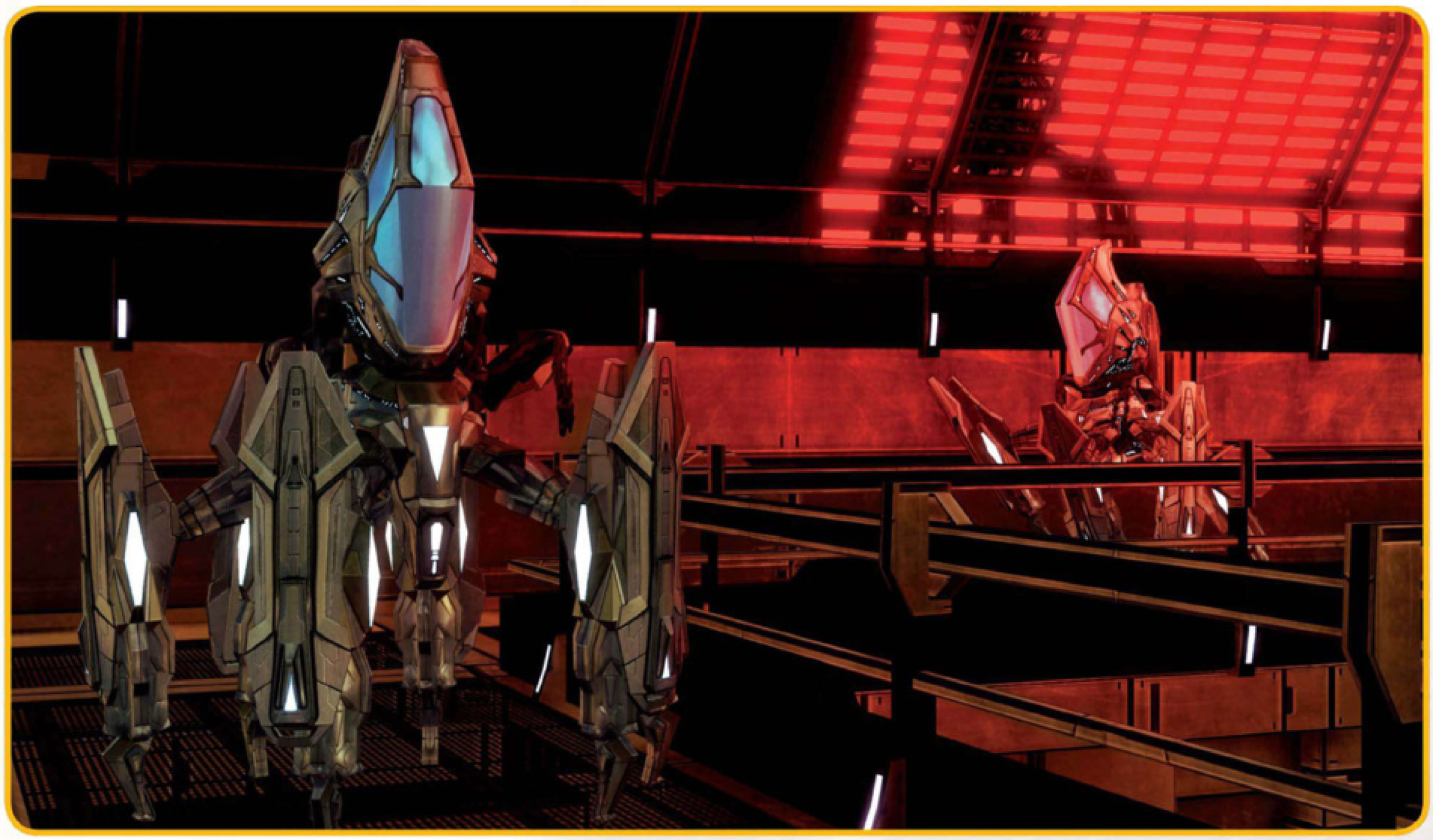
Stunning the first Tholian he saw as he entered the cargo hold, Shon raced toward the transporter controls. The dazed captives were recovering quickly enough, and they moved in a cluster toward transport and salvation.

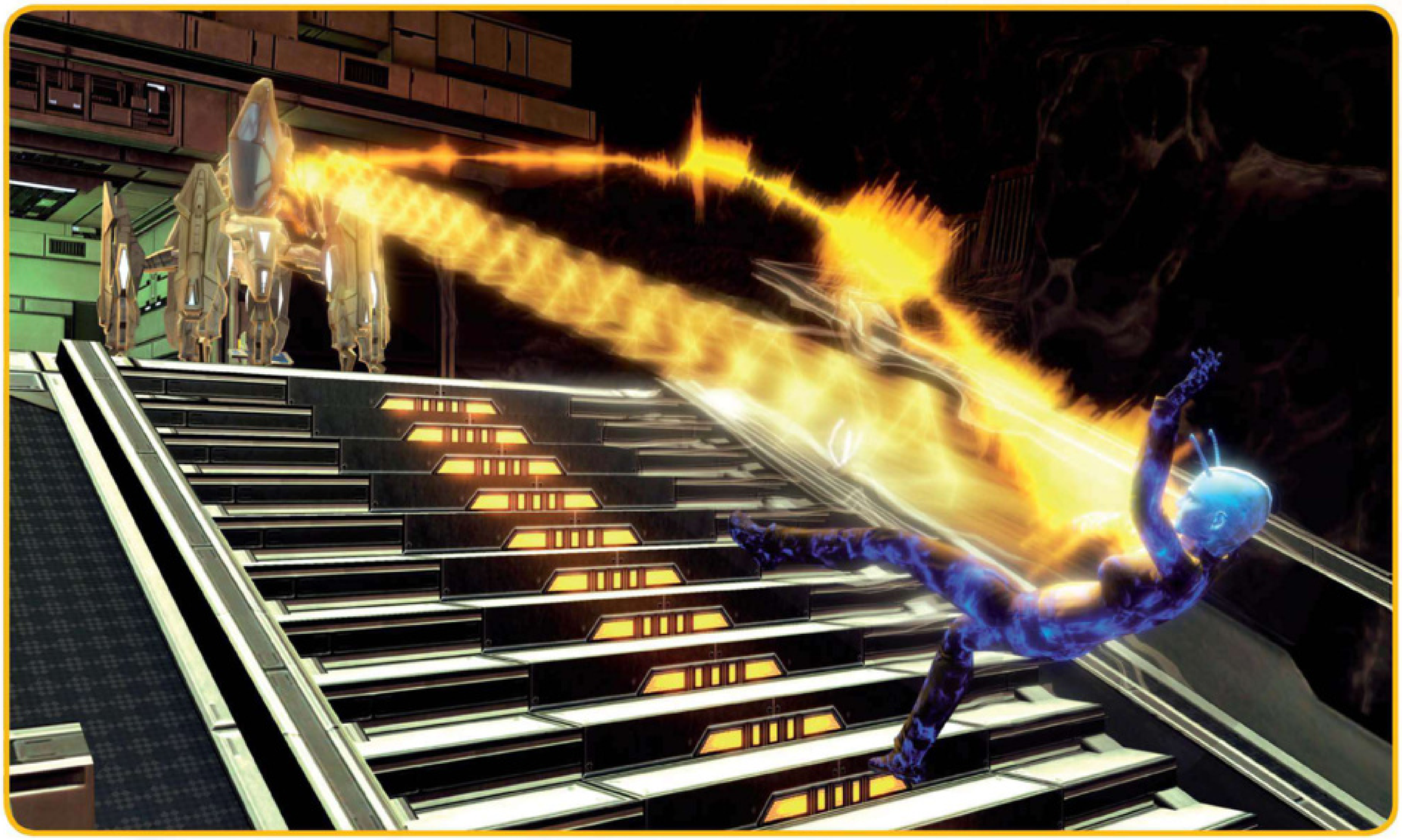
Shon scanned the mass frantically. One Andorian, two... there! His heart stopped as he saw Tress. A fresh blue bruise darkened her cheek and the long hair he'd so adored was cropped close and tight to her head, but those eyes.... The eyes were the same.

She looked up and saw him with a start. "Val! But... how?"

"No time," Shon said. "Is there anyone else?" More Tholians were on their way, but the six-legged, carapaced aliens were encumbered by the bulky environmental suits they had to wear to survive temperatures that were comfortable for humanoids, but dangerously low for them.

"No, just us. We were being questioned," Tress said. "Everyone else was sent to the other universe. A place called Nukara." She hopped up onto the cargo transporter. "What about you?"





"He cared about you," Shon told her. "Cared enough to cross a universe and back to find you."

"Right behind you," Shon said, activating the controls. He didn't tear his eyes away from hers until she was gone in a shimmer of light.

Val had known how this would end. His plasma pistol was almost depleted, the grenades were gone, and a Tholian patrol was bearing down on his position.

He could feel dry heat assaulting him as he rolled into one Tholian's legs, tangling it up, and dodged energy beams from the weapons of two more. They were increasing the temperature – raising it to levels that would kill any humanoid left in the camp. He wouldn't last long, but it didn't matter. Tress was safe.

Time for one last trick. A spatial charge, packed with enough trilithium resin to take down the entire facility, and leave a crater the size of a starship in the surface of Dewa III. He wouldn't survive, but neither would the Tholians.

As he pulled the spatial charge from his pocket, something else came with it and clattered to the deck. Val caught his breath. An emergency transport unit! Shon must have slipped it in there just before they'd begun their assault. Never one to pass up on an unexpected lifeline, the Andorian set the spatial charge's countdown, activated the escape transporter, and held his breath.

On the cramped Bridge of the *Dust Devil*, Shon stared at Tress – the love of his life, standing right there in front of him, whole and alive. But in his mind he knew it wasn't true. His Tress was gone. This one was nothing but a mirror image. Yet as much as he tried to intellectualize it, all he wanted to do was take her in his arms and never let go.

"You're not him, are you?" Tress was looking at him like she wanted to believe, but just couldn't. Shon knew exactly how she felt.

"He'll be here soon. How did you know?"

"The uniform, the eyes... you've seen such loss," Tress said. "And you got all of us out. Val... Val wouldn't have cared about anyone else."

"He cared about you," Shon told her. "Cared enough to cross a universe and back to find you."

"You're from... the other universe." Tress said. "I've never met anyone from... but there's something you should know. The incursions. Why so many of our ships are crossing over. It's O'Brien. James O'Brien. He knows about you – your side, I mean, and he thinks you're weak. He's determined to take over."

Shon backed up onto the transporter pad. "Thank you, Tress. Tell Val his was a one way ticket. He'll have to stay in this universe. With you."

"I will. Take care of yourself," Tress said. "And thank you."

Shon nodded and activated his emergency transport unit, waiting for the tingling sensation of the dimensional jump to wash over him. At the very last instant, he said goodbye to Tress. Both of them.

Shon found Philippa Matthias waiting for him in the empty counselor's office.

"I told the Morgan's crew that Admiral Quinn gave you a great deal of latitude in your mission," she said. "You probably still have some explaining to do."

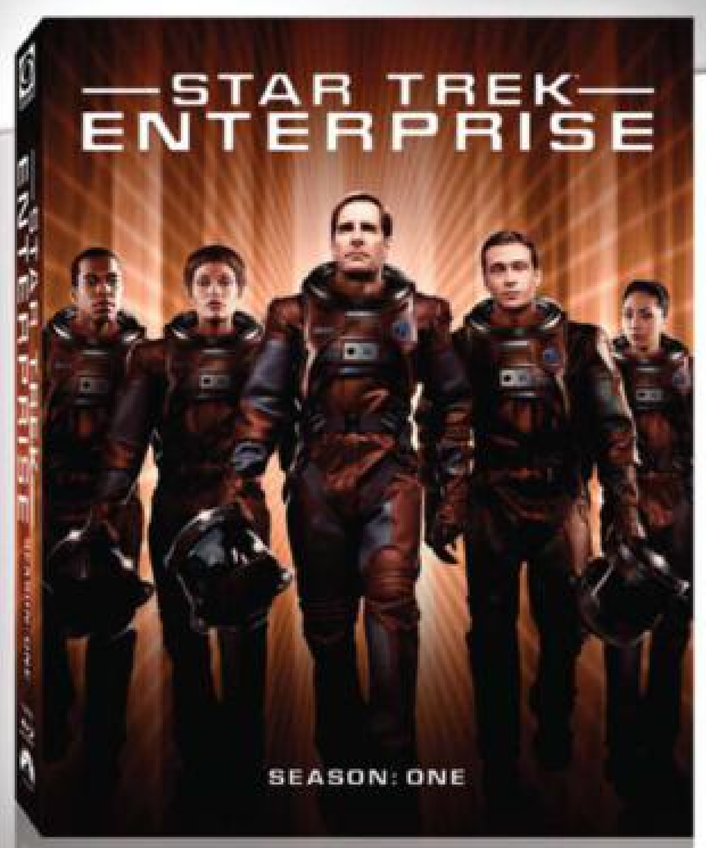
Shon sat down on the low couch and rubbed his hands across his face. His antennae drooped. He was exhausted. "To the Morgan's Captain and the admiral," Shon agreed. "Probably to a court martial."

"It won't be that bad," she said. "Was it worth it?"

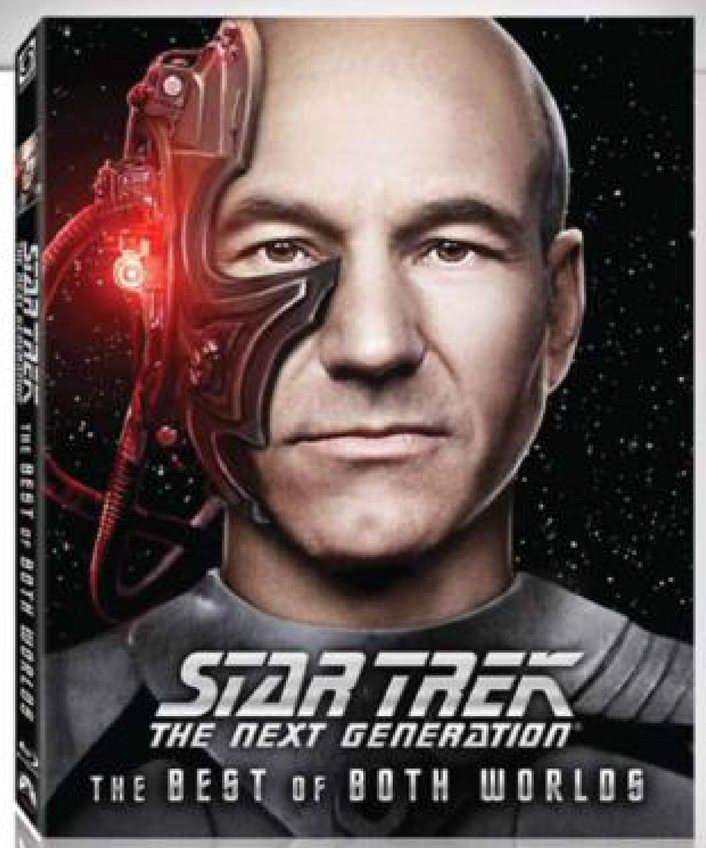
"Every second." Shon looked up at Philippa. "Counselor, on the way back to the *Enterprise*, would you have some time to talk?"

"As much as you need."

THE BEST OF ALL WORLDS



THE DEBUT SEASON PLUS GREAT SPECIAL FEATURES



THE CLASSIC CLIFFHANGER AS A FEATURE-LENGTH PRESENTATION

THE SEASON THAT TOOK THE SERIES TO ANOTHER LEVEL

OWN THEM ALL
IN BRILLIANT HIGH DEFINITION
ON BLU-RAY™

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REVIEWS COLLECTABLES

TOY FAIR 2013

Tara Bennett reports on the latest *Trek* merchandise.

Hasbro's KRE-O *Star Trek* display at The American International Toy Fair

If you're a *Star Trek* collector, the American International Toy Fair, held each winter at the Jacob K. Javits Convention Center in New York City, is like Gratitude Day, Federation Day, and Christmas all squished together. At the convention, 1000 retailers and distributors fill up 375,000 net square feet of exhibition space to show off all of the toys and collectibles they'll be offering to consumers throughout the year.

Star Trek has always had a big presence at the show, but 2013 is particularly special because *Star Trek Into Darkness* finally hits theaters this May. With it comes the swell of renewed excitement from *Trek* consumers and *Trek* licensors, who all had a lot of amazing items debuting in their booths. As always, *Star Trek Magazine* got the scoop directly from Hasbro, Diamond Select Toys, Bif Bang Pow, and other companies, covering everything Trekkers will be able to add to their collections in 2013.

Hasbo KRE-O *Star Trek Into Darkness*

The preeminent *Star Trek Into Darkness* licensor at the show, Hasbro unveiled their brand new *Star Trek* KRE-O building sets and figures, based around the new film and classic *Trek*, in their massive showroom. Fans will be able to get scene-specific building sets, featuring new

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A selection from Hasbro's KRE-O *Star Trek* (2009) and *Into Darkness* range

Lighttech elements, and with tantalizing names like "Spock's Volcano Mission" (with Sulu and Spock figures), "Transporter Trouble" (with Scotty and a Klingon figure), and "Space Dive" (with Kirk and Harrison figures).

There's also a 236-piece building set of the film's *Klingon Bird of Prey* ship, featuring figures of Kirk, Uhura, and two Klingons. Or fans can take their pick of micro-ships from both *Into Darkness* and the 2009 movie, including the *U.S.S. Enterprise*, *Klingon D7 Battle Cruiser*, *U.S.S. Kelvin*, and Spock Prime's *Jellyfish*. Each comes with a Lighttech display stand. If you don't want to build anything, and just like collecting KREON *Trek* figures, those start rolling out in May with single figure plus accessory packs including a Gorn, Captain Nero, Keenser, Grasia, a Klingon, and Lt. Sprong. In the Fall, the KREON figure packs will expand with 12 more classic and *Into Darkness* characters.

However, the collection's centerpiece is the 18-inch long flagship *U.S.S. Enterprise* featured in the J.J. Abrams sequel. The set includes 432 pieces and, for the first time ever, Lighttech that creates glowing warp engines, and a lighted photon torpedo that can be launched from the ship. Five KREON figures are also included: Kirk, Spock, McCoy, and two villains.

MATTEL HOT WHEELS *STAR TREK* SHIPS

Hardcore fans will know that a few years ago some *Star Trek* ships got made into die-cast Hot Wheels versions. Now, in tandem with *Star Trek Into Darkness*, Mattel is re-releasing the 1:50 scale models of the *U.S.S. Excelsior NCC-2000* and Romulan *Narada*, with a brand new version of the *U.S.S. Kelvin*. All ships will be released in May.

Diamond Select Toys' Cutaway *Enterprise* and Minimate *Enterprise* (top right)

Diamond Select Toys (DST)

If it's the prime timeline films or television shows that hit your *Trek* sweet spot, DST is continuing their *Star Trek* love by reviving some of their most popular lines this year. Zach Oat, DST's Marketing Supervisor, walked us around their display and explains that their *Trek* Minimates are back in the Spring. "We've got a full series that represents *Deep Space Nine*, *The Next Generation*, *Star Trek II: The Wrath of Khan*, and *Enterprise*. U.S. retailer Toys 'R Us will also have exclusive two-pack waves including *Voyager*'s Captain Janeway and Seven of Nine, *The Next Generation* with Picard and Q, and *Deep Space Nine*'s Captain Sisko and Gul Dukat. There's also a Minimate *U.S.S. Enterprise* with a top that opens and a removable Bridge chair and Jefferies tube. We're looking into doing more Minimates ships as well."

As for role-play and replica ships, Oat reveals, "The *Bird of Prey* is our newest ship, with a de-cloaking version too, along with the *U.S.S. Enterprise*-B. We're also importing Dragon Model's line of Project Cutaway ships with the *NCC-1701*, so you can see inside the ship. Otherwise, we are re-issuing the "All Good Things ..." *NCC-1701*-D, a new *Nemesis* version of the *NCC-1701*-E, and then a limited *First Contact* version. We're also doing an *Excelsior* variation with new sculpting."

"For role-play," Oat continues, "We're bringing back Tribbles, and re-issuing all the communicators, tricorders, and phasers. We're debuting the Klingon Disruptor, *The Next Generation* version, and we're also doing another retailer exclusive version."

QMX TOS Q-POP FIGURES

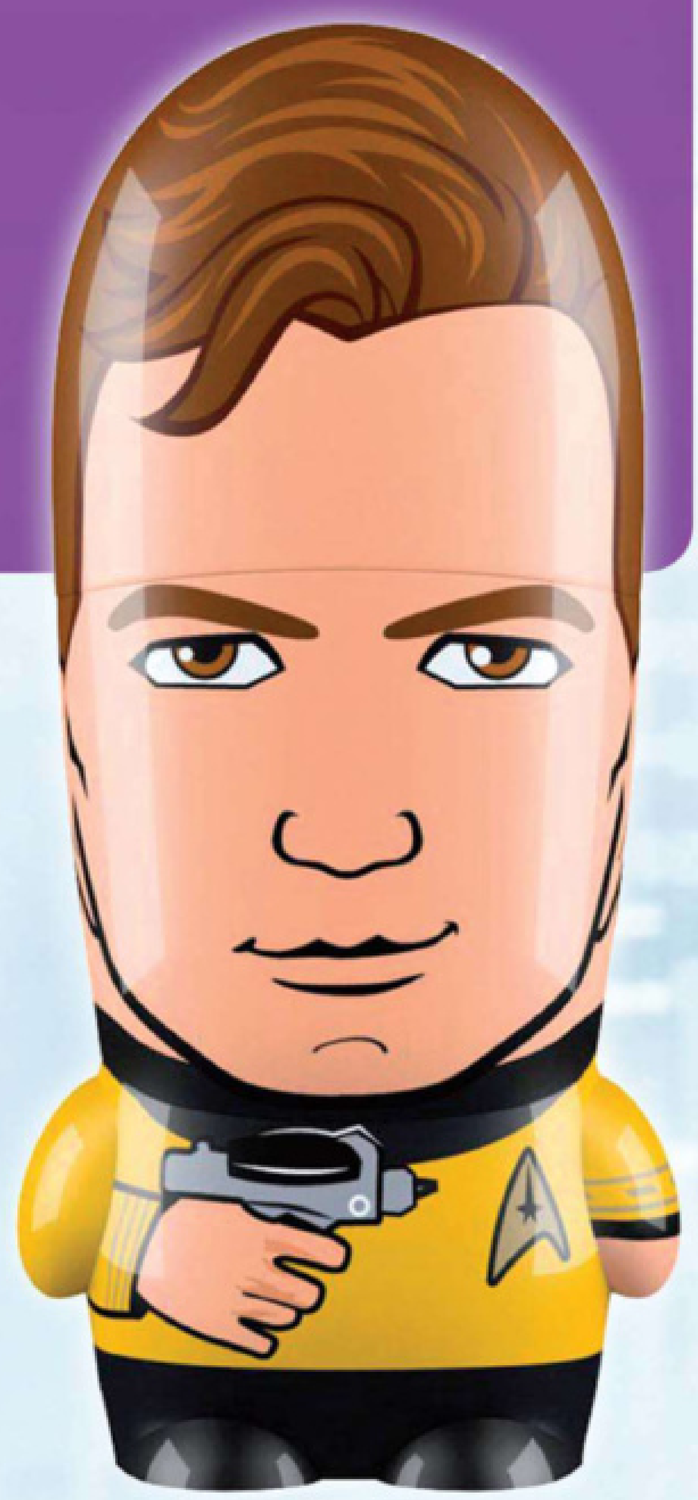
QMX premiered their new line of stylized, designer PVC collectibles called Trekkies Q-Pop figures. The 4.5 inches tall launch line figures of Kirk, Spock, and Uhura look like sassy kid versions of the iconic characters. Each also possess a word bubble over their heads, and comes with special, erasable *Trek* pens, so you can scribble little messages in their thought balloons. They will be sold separately in the last quarter of 2013 for $19.95 each, with Bones and Scotty to follow in 2014.

Storemags

MIMOBOT *STAR TREK* FLASH DRIVES

Pop culture flash drive company Mimobot released a mixed assortment of 8, 16, or 64 GB flash drives featuring Kirk, Spock, Picard, and Data. Each are still available, with pre-loaded digital comics, videos, mimoByte authentic sound software, and the mimoDesk personalization suite, themed to resemble the iconic LCARS computer interface. Collectors will want to keep a look-out for the Limited Edition release of Sulu, which will come out in the summer, and feature even more exclusive preloads on the drive.

In their action figure lines, Oat proudly reveals an extension of their popular pin-up statues, called Femme Fatales, with the first ever *Trek* figure – Seven of Nine. The 9-inch figure is extremely detailed and features the character in her iconic grey/silver cat suit. She'll retail for $45 in the spring. And for those enjoying DST's Select action figures, Oat says the line "will continue with Captain Picard from *The Next Generation*. We're hopeful about the line, and that we can expand it to other shows. We'll see how it goes, but we will focus on iconic characters. We've offered tertiary characters in the past, but the orders just weren't there, so we'll see where this goes."



Bif Bang Pow *Star Trek*

Kitschy pop culture company Bif Bang Pow is getting into *Trek* for the first time this year, with an array of unique collectibles, including shot glasses featuring original poster art from the *Star Trek: The Original Series* Art Program. There is an individual glass for each classic episode, and the glass shape was designed after one used in the series for Romulan ale. Seven sets of four were released in April for $14.99 each, and will continue each month until all 80 glasses are available. By summer, there will also be unique display cases to hold the entire glass collection.

Star Trek: The Next Generation fans should look out for a special Build-A-Bridge Bobble line, featuring each member of the main cast. Every month, new Bobble figures from Picard to Wesley Crusher will be released, so they can be placed in a Bridge holder together. Look out for some San Diego Comic-Con exclusives for their *Trek* line in July, like the Borg Collective Cube Monitor Mate, which is a mini bobble that rests safely on a computer monitor ledge or desk shelf.

Tribbles from Diamond Select Toys

ENTERPRISE SEASON ONE BLU-RAY

CBS Home Entertainment and Paramount Home Media Distribution

Opinion about *Enterprise* has always been divided among fans, with its critics and supporters equally passionate. The newly issued Blu-ray set of the show's inaugural season tackles that perception head-on, and seeks to redress the balance with the benefit of 10 years of hindsight.

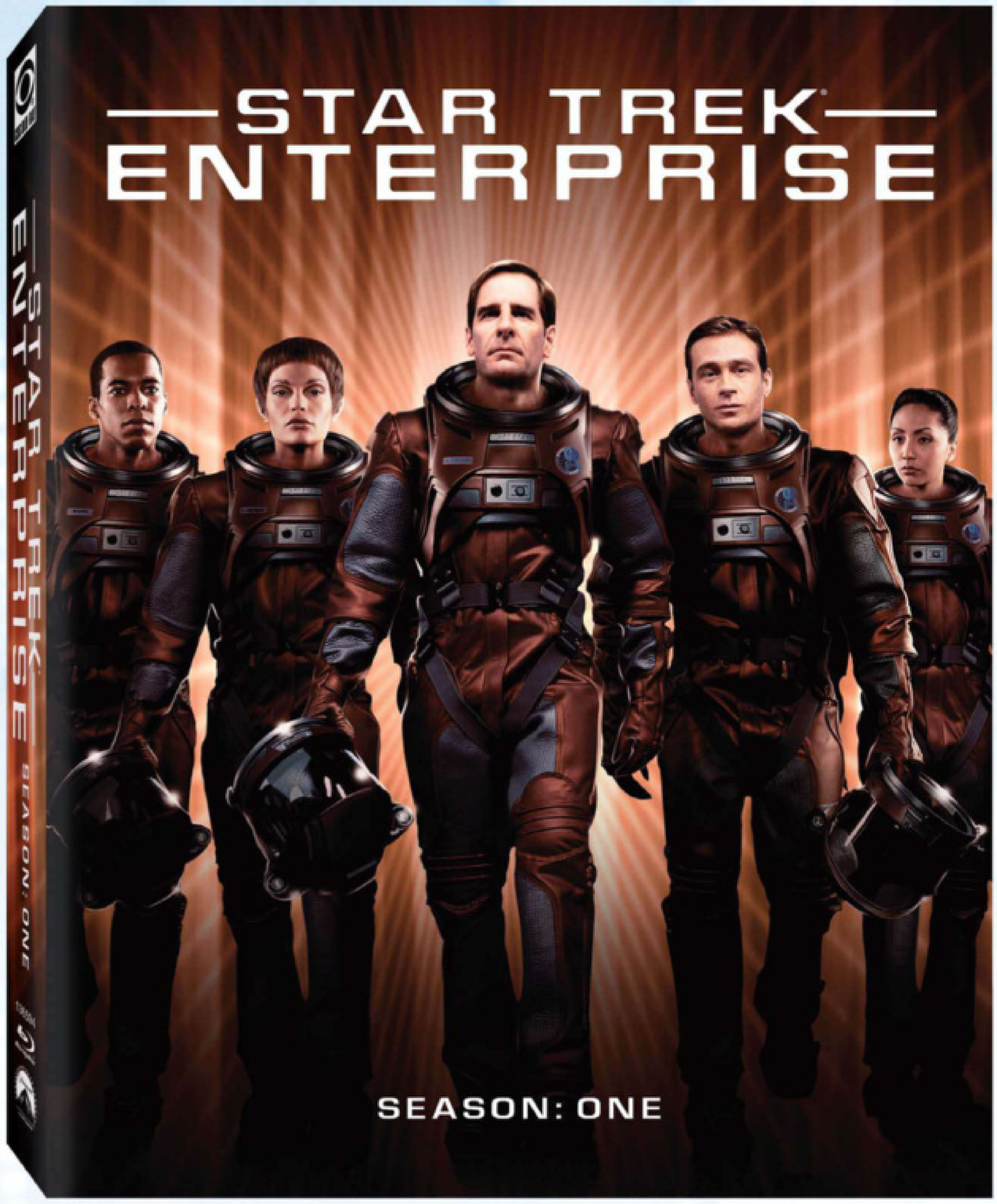
The six-disc set sports a shiny new HD transfer of all 25 episodes from the first season. This is the best *Enterprise* has ever looked – live-action scenes are crammed full of detail, and textures pop off the screen like never before. If that isn't enough to sway you, the decision to upgrade to Blu-ray becomes a no-brainer when you look through the veritable feast of bonus features included on the set.

A new three-part 90-minute documentary takes you through the troubled inception of *Enterprise*, and is replete with startlingly candid interviews from the actors, producers, designers, and writers of the show. Producers Rick Berman and Brannon Braga recall begging the studio to wait a bit longer before launch and being both daunted and exhausted during the first season. Braga is especially blunt in his interview, calling the *Enterprise* theme song "embarrassingly bad", and referring to the Ferengi episode "Acquisition" as an "act of desperation".

The set also boasts an amazingly frank conversation piece between Berman and Braga, where they sit down together for over an hour to reminisce about *Enterprise*. It's great fun seeing these guys respond to fan claims that they were responsible for killing the *Star Trek* franchise, and giving some insight into the challenges they faced dealing with a network that was "hostile" to the show.

Throw in new audio commentaries, a behind-the-scenes look at the filming of an episode, and all the original features from the DVD release, and you've got a stellar Blu-ray set which is a must for any fan – critic or supporter alike!

By Adam Walker



Rick Berman and Brannon Braga interviewed

STAR TREK THE VIDEOGAME

Paramount Digital Entertainment and Namco Bandai

We ran an exclusive preview of the new *Star Trek* videogame in our last issue, and I recently got a hands-on crack at playing a few early levels, ahead of the game's release last month.

I've been stung by licensed computer games before, which often play badly and leave you wishing you'd just stuck to watching the movie, but from the short time I got to spend with this game it's readily apparent that a lot more thought (and evident fan-love) has gone into making this a cut above similar tie-ins.

All the same, there is something a little too familiar about the gameplay – it's a bit like Kirk and Spock have beamed down into *Halo 4*. Still, I love *Halo 4*, and I love *Star Trek*, so what's my beef?

The game's developers have made a lot of the co-op gameplay between Kirk and Spock, and use of the tricorder throughout the game to solve problems, but as a slice of interactive *Star Trek* canon, it was all a tad on the shooty side for me. Then again, I suppose cerebral philosophizing about the meaning of life isn't why you pick up an Xbox joypad at the end of a tough day...

I'd have been happy enough just wandering around the beautifully rendered corridors of the *Enterprise* without heading off on a Gorn hunt... Those Gorn are scary!

By Christopher Cooper

KRE-O *STAR TREK* TRANSPORTER TROUBLE BUILDING SET

Hasbro

Back in 1989, the last of Lego's patents for their little plastic building bricks expired, leaving the snap-in doors wide open for competitors to launch compatible products of their own, many of which turned out to be nasty, cheap knock-offs, with pieces that didn't fit.

Times have changed, and Lego's loss is our gain, as Hasbro enters the arena with their KRE-O range of high quality *Star Trek* building sets, based on *Star Trek Into Darkness*.

I'd love to say I've had a go on the KRE-O *Enterprise*, which looks to be a magnificent beast, but thus far I've only had a chance to play... ahem... I mean 'review' their Transporter Trouble set, and while it won't challenge any serious brick-fan in the building stakes, it is a lot of fun.

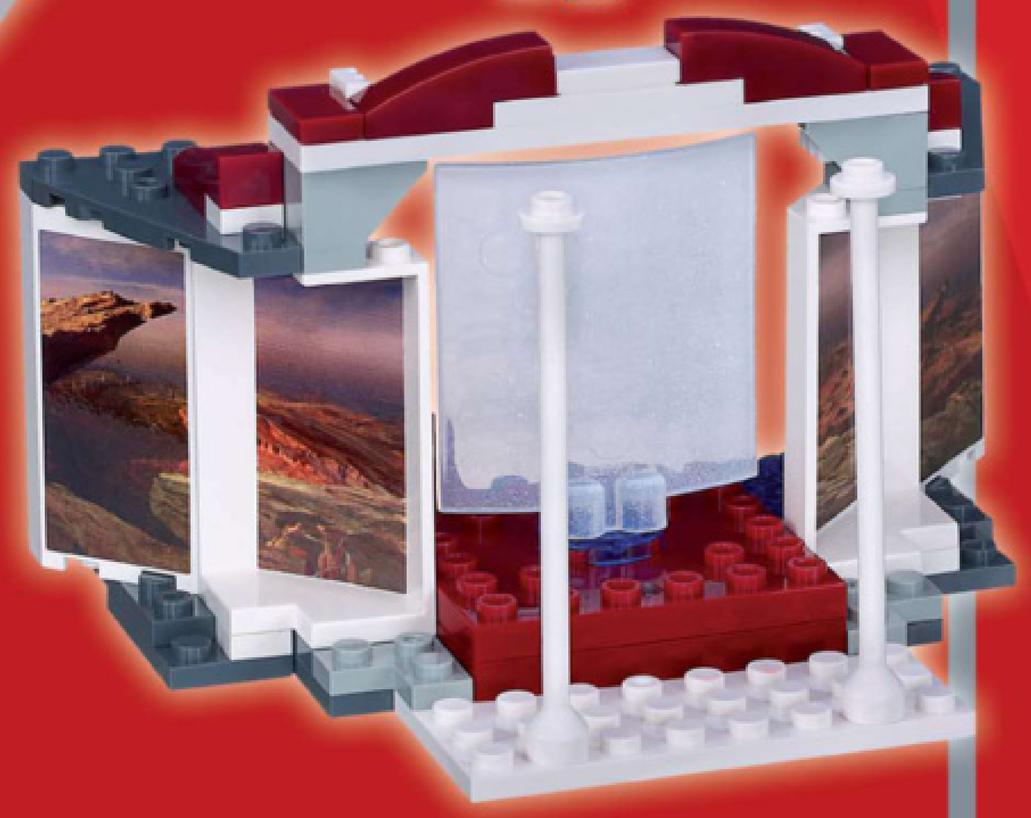
Stand your teeny-tiny KREON Scotty figure on the familiar pad and it lights up, which is cool enough in itself. But then you can rotate the pad, and the miniature engineer magically beams away! It's the simple things that keep me happy.

To help replicate the classic beaming effect, it helps if you employ some 'in-camera' special effects during the transportation – a technical process which I like to call 'blinking'.

This issue, we're giving away 6 fantastic collections from Hasbro's new *Star Trek* KRE-O range of building sets – the "*U.S.S. Enterprise*" and "Transporter Trouble".

KRE-O *STAR TREK U.S.S. ENTERPRISE* BUILDING SET

Explore the final frontier with the crew of the *U.S.S. Enterprise*, the flagship of Hasbro's exciting new KRE-O *Star Trek* building sets. The KRE-O *Star Trek U.S.S. Enterprise* is 45cm (18in) long and is the first KRE-O set featuring LIGHTTECH! Explore the Bridge interior play area, glowing warp engines, and launch a projectile from a lighted photon torpedo. Fans young and old will be excited to join KREON figures of Captain Kirk, Spock, and Dr. McCoy on the Bridge to defend against two villainous KREON foes. The set includes an incredible 432 pieces, plus five KREON figures (Suitable for ages 9 years & up)



Around which planet do the Utopia Planitia Fleet Yards orbit?

A) MARS **B)** EARTH **C)** URANUS

Email answer A, B, or C to startrekmagazine@titanemail.com, with "KRE-O Competition" as the subject line, or send it on a postcard to: (US readers) *Star Trek Magazine*, Titan Magazines, 2819 Rosehall Lane, Aurora, IL 60503; (UK readers) 144 Southwark Street, London SE1 0UP. Don't forget to include your full name and postal address.

KRE-O *STAR TREK* TRANSPORTER TROUBLE BUILDING SET

Beam Scotty up to the *Enterprise* Transporter Room from *Star Trek Into Darkness*, with the KRE-O "*Star Trek* Transporter Trouble" building set. The set features a mechanical push lever that rotates KREON figures to the other side of the build. LIGHTTECH pieces under the KREON figure illuminate by pushing a lever to enhance the "magic" of the Transporter! The building set includes 65 pieces, plus Scotty and Klingon KREON figures with weapons (Suitable for ages 6 years & up)

Find out more about these exciting new KRE-O *Star Trek* building sets at www.kre-o.com

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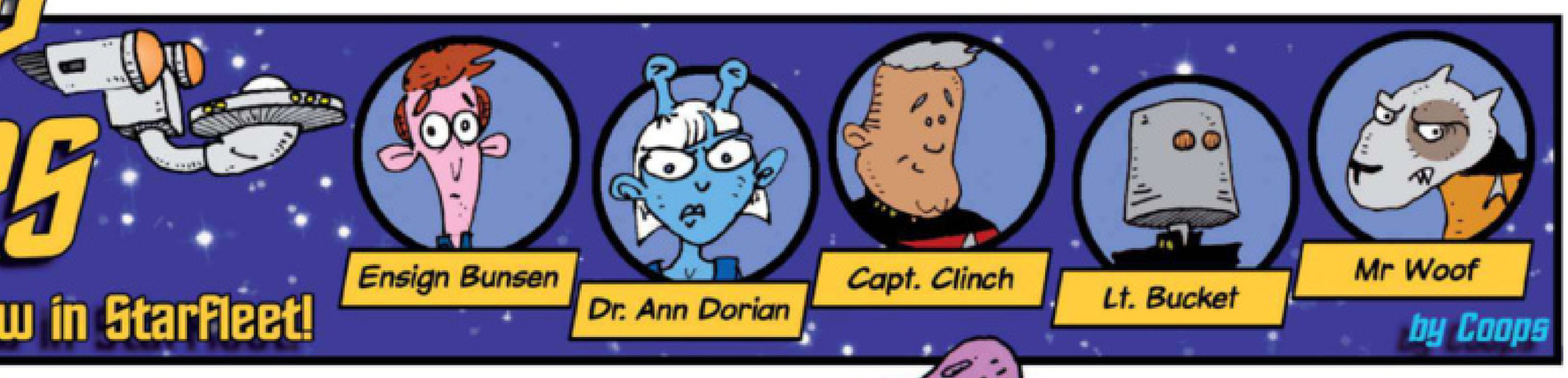
Closing date for entries is August 7th, 2013. For full terms and conditions, please visit www.titanmagazines.com/trekcomp

STARSHIP TREKKERS

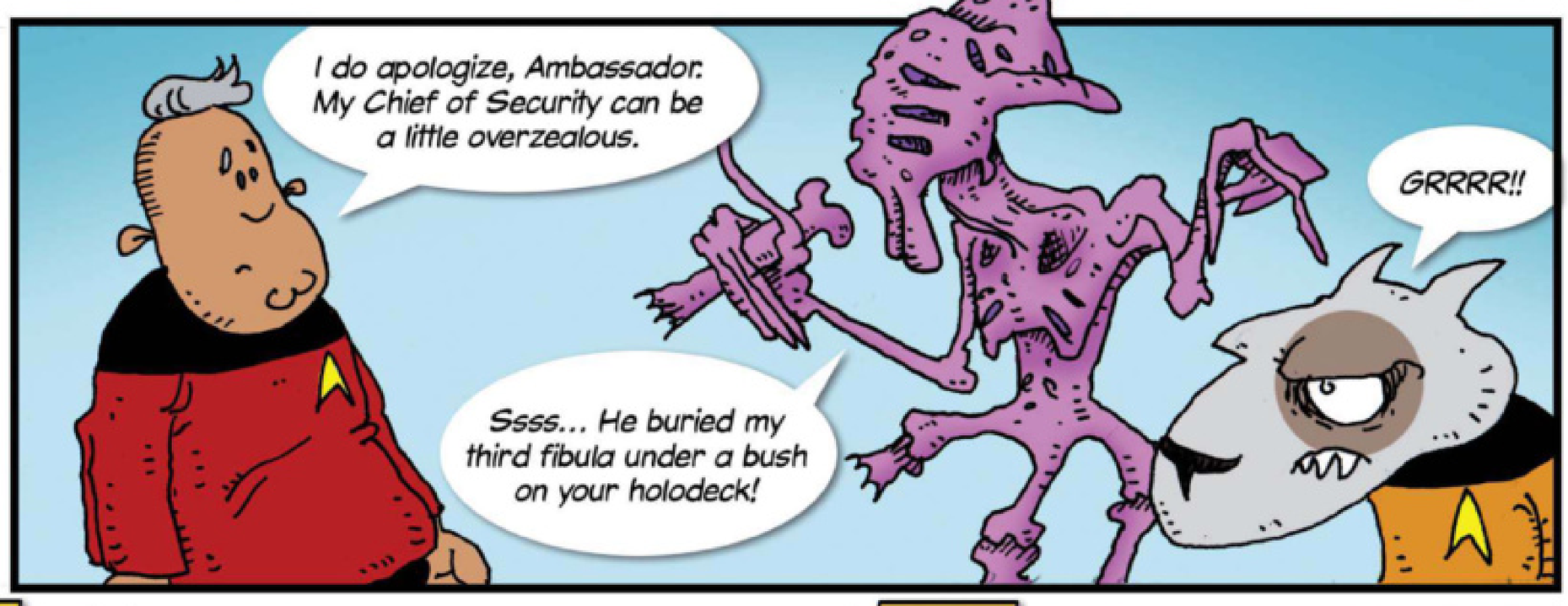
They're the Worst Crew in Starfleet!

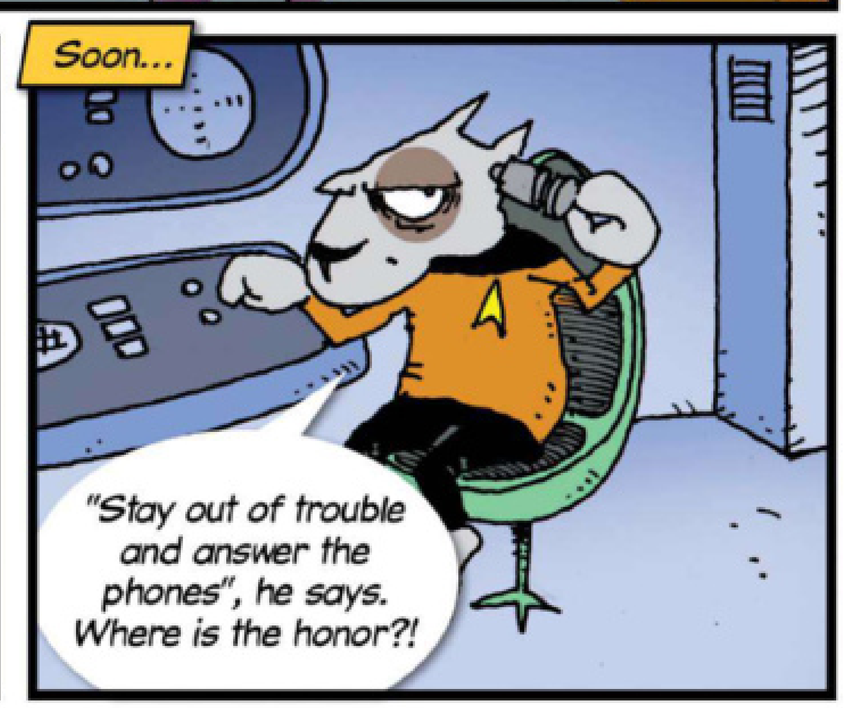


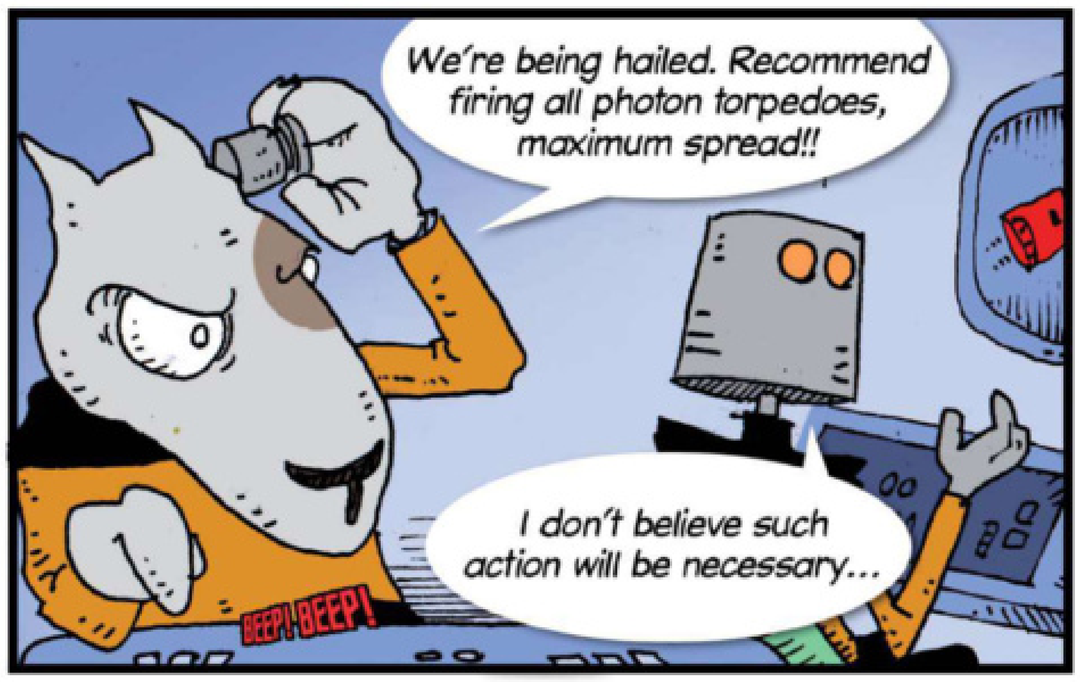
by Coops

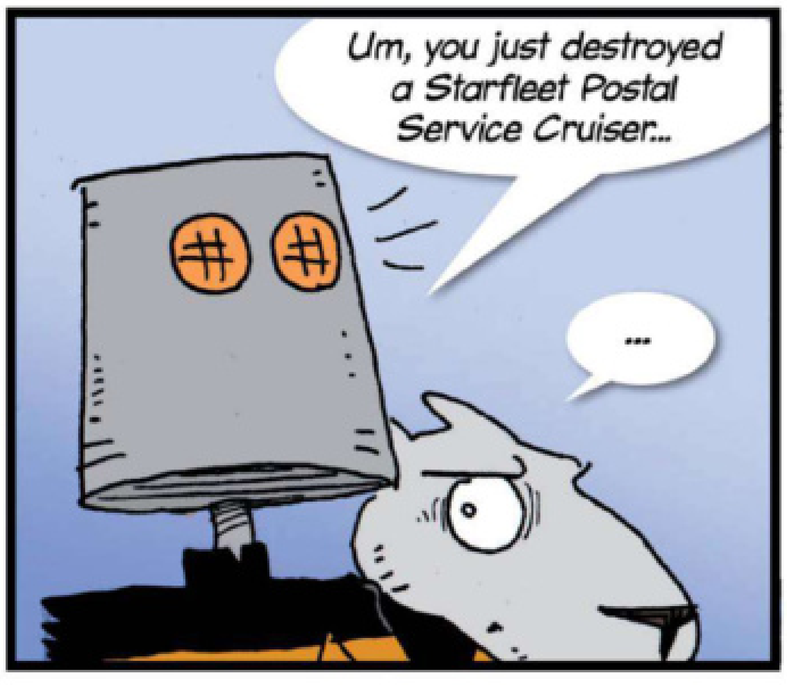
"The Way of the Worrier"

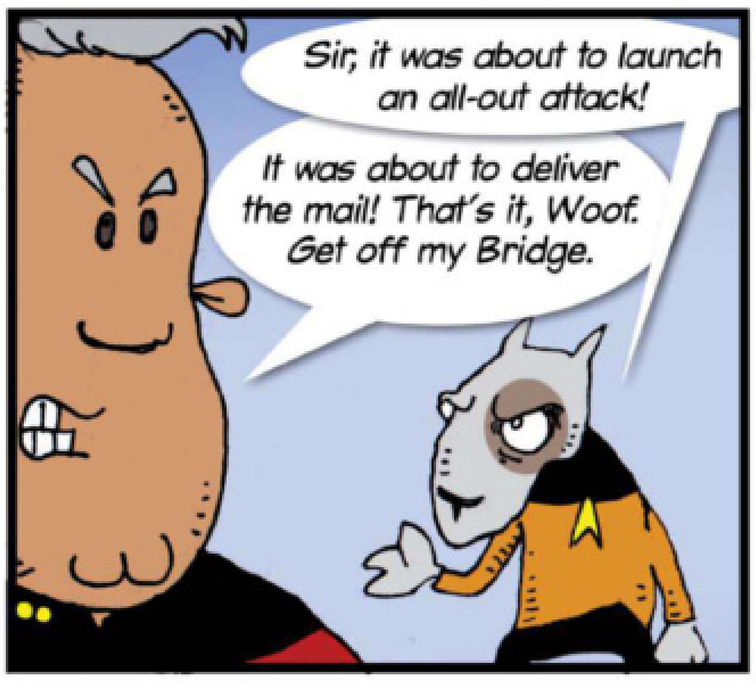
Security Chief's Log: The Captain has put the security of the ship at risk by allowing the Undine Ambassador aboard. As Chief of Security, I felt forced to take extreme measures...









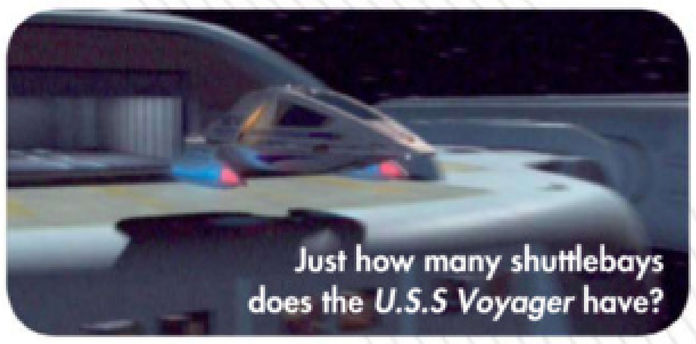


I think there's an evolution underway in *Star Trek* fandom. It's a topic that we keep talking about on the convention circuit – stated outright by some fans, and in the take-away from the mood of others: Namely, that we are living in a time of *Trek* like no other.

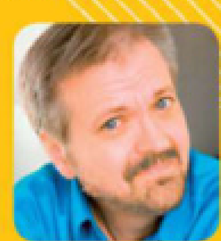
On one hand, the lack of weekly television adventures has led to a bit of a fallow time in fan activity, one that a two-hour film every four years can't replace. At the same time, the rise of on-demand services like Netflix, and all the hoopla surrounding the Blu-ray remasters, has attracted more all-new fans than ever before. Social media has empowered *Trek* fans, both old and new, and the result is a quantum leap beyond the fanzine, cosplay, and prop-building efforts that fan passions have previously inspired.

***Star Trek Into Darkness* is sure to be packed with alternate-timeline twists, turns and secrets, and we'll be here to sift and filter it all for you—once you ask the questions!**

Keep your queries and posers coming to startrekmagazine@titanemail.com, or directly to my contact page at larrynemecek.com... and we'll see you next when the dust has settled!


Just how many shuttlebays does the *U.S.S Voyager* have?

ABOUT LARRY NEMECEK



Coming from a background in news and theatre, Larry Nemecek has had a longtime career as *Star Trek* author, editor, studio consultant, interviewer, speaker, archivist and blogger. Producer of *The Con of Wrath* documentary, his *Trekland: On Speaker* remastered interview archives can be found at **larrynemecek.com**.

SHUTTLEBAY CONUMDRUM

I have a question about the *U.S.S. Voyager*. I always thought it had one shuttlebay, much like the *U.S.S. Enterprise NCC-1701*, but recently I noticed in some of the episodes the crew refer to a "Shuttlebay 2". So how many shuttlebays does an *Intrepid*-class ship have?

Hugo van Mourik, via email

You are absolutely correct, Hugo. As can be seen from its famous filming model, the ol' *U.S.S. Voyager* – and the entire Intrepid-class line – do indeed have a single shuttlebay. (And just for the purist: You do know creator Gene Roddenberry and designer Matt Jefferies betrayed their naval worldview and called it a "hangar deck" for Kirk's *Enterprise*, right?)

Sadly, as sometimes happens in the crush of TV writing, errors creep in. I know of at least two in the second season: in "Threshold", Ensign Kim tracks the escaping, mutated Tom Paris and his captive Captain Janeway to a "Shuttlebay 2", and in "Basics", even Tuvok says the Kazon are boarding the ship through "the shuttlebays". Maybe you spotted yet another one.

Of course, that's been our original job here in "Fistful" since 1998: to fix the stray goofs in what is otherwise a remarkable canon of 737 hours of live-action *Star Trek*. And one way we do that almost sounds like legal parlance, using a "preponderance of evidence" to fix such miscues.

So, while the staff's in-house *Voyager Technical Manual* booklet does indeed fix the vessel with just one shuttlebay, in both its text and basic plans (drawn by designer Rick Sternbach), there is nothing like good ol' "aired canon" to trump the slip-ups with even more overwhelming examples. And most of the

CAPTIONS LOGGED

Archive images, lost and found...

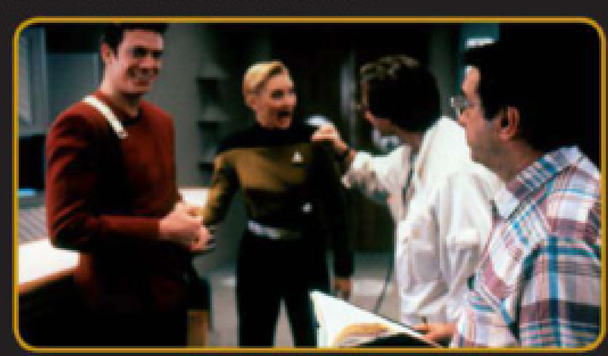
Is this the terrifying result of a peanut butter and jelly sandwich explosion? You decide!

With *Into Darkness* about to burst onto cinema screens, what better topic for our archive image dipping than *Star Trek II: The Wrath of Khan*, which stills holds the bar as the most successful and widely beloved *Trek* movie.

Winter, 1982, and aboard the set of the *U.S.S. Reliant*, Ricardo Montalban prepares for his final moments as Khan.

Send your *Trek* caption to: startrekmagazine@titanemail.com, and we'll print the best in our next issue.

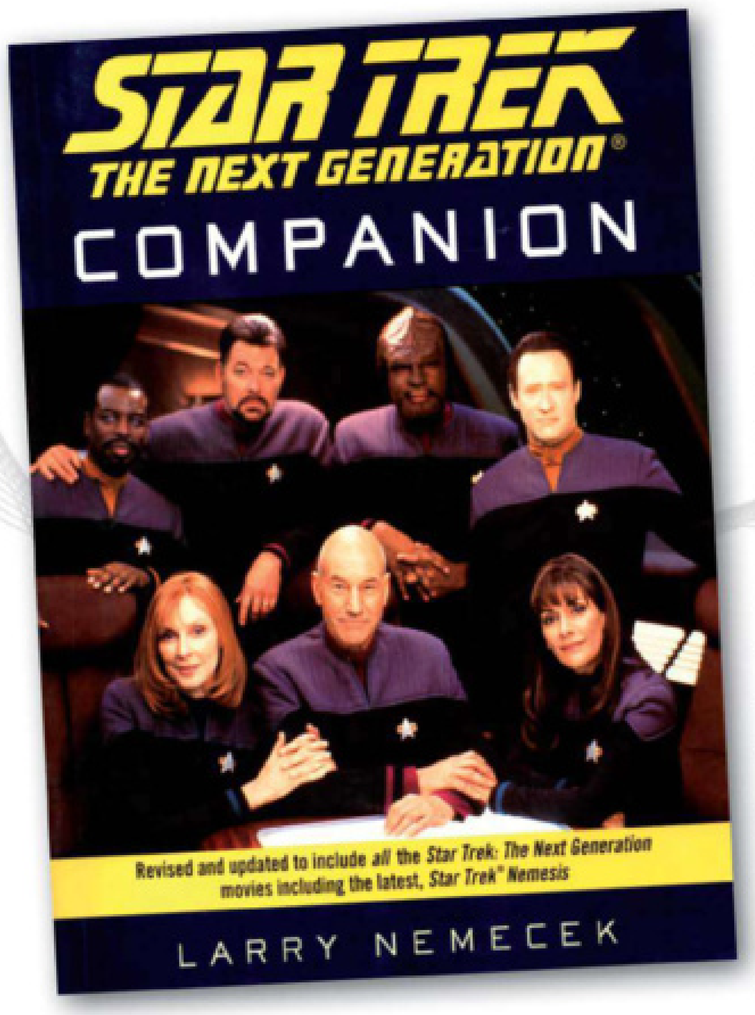
LAST ISSUE'S WINNER



Tasha Yar's return to *The Next Generation* as a zombie is hastily rewritten, when Denise Crosby takes the method approach... and tries to eat the director.
From Richard Darke, Worcs. Mass.

time, in episodes like "The Chute" and "Coda", Janeway herself refers to "the shuttlebay"; others in the crew do the same in "The Omega Directive" and "Thirty Days", for just two more examples.

Still, for us techheads... what happened? Well, the same thing that gave us the varied-deck numbers stated for the new *Enterprise*-E in *First Contact*: a simple writer (and editor) slip-up. The veteran writers, especially, carry strong memories of the three numbered shuttlebays of the *Enterprise*-D of *The Next Generation* – as well as multiple transporter rooms, holodecks, and even turbo-lifts. So, for the in-universe why, we just simply say it's a slip of the tongue. And in the specific case of "Threshold", let's just chalk it up to Harry Kim's still-green excitement over what's happened to his buddy Tom after he flew Warp 10 – a moment that left a lot of us dazed, as well.



ENTERPRISE COMPANION-LESS

I've been a huge *Star Trek* fan for many, many years, but why was there never a *Star Trek: Enterprise* Companion book, as there was for every other series? The *TNG* and *DS9* Companions were better than the *Voyager* one, as they featured more behind-the-scenes information and contributions from both cast and crew, in contrast to the basic episode guide of the *Voyager* Companion. Where is our *Enterprise* Companion book?
Jamie Thomas, UK

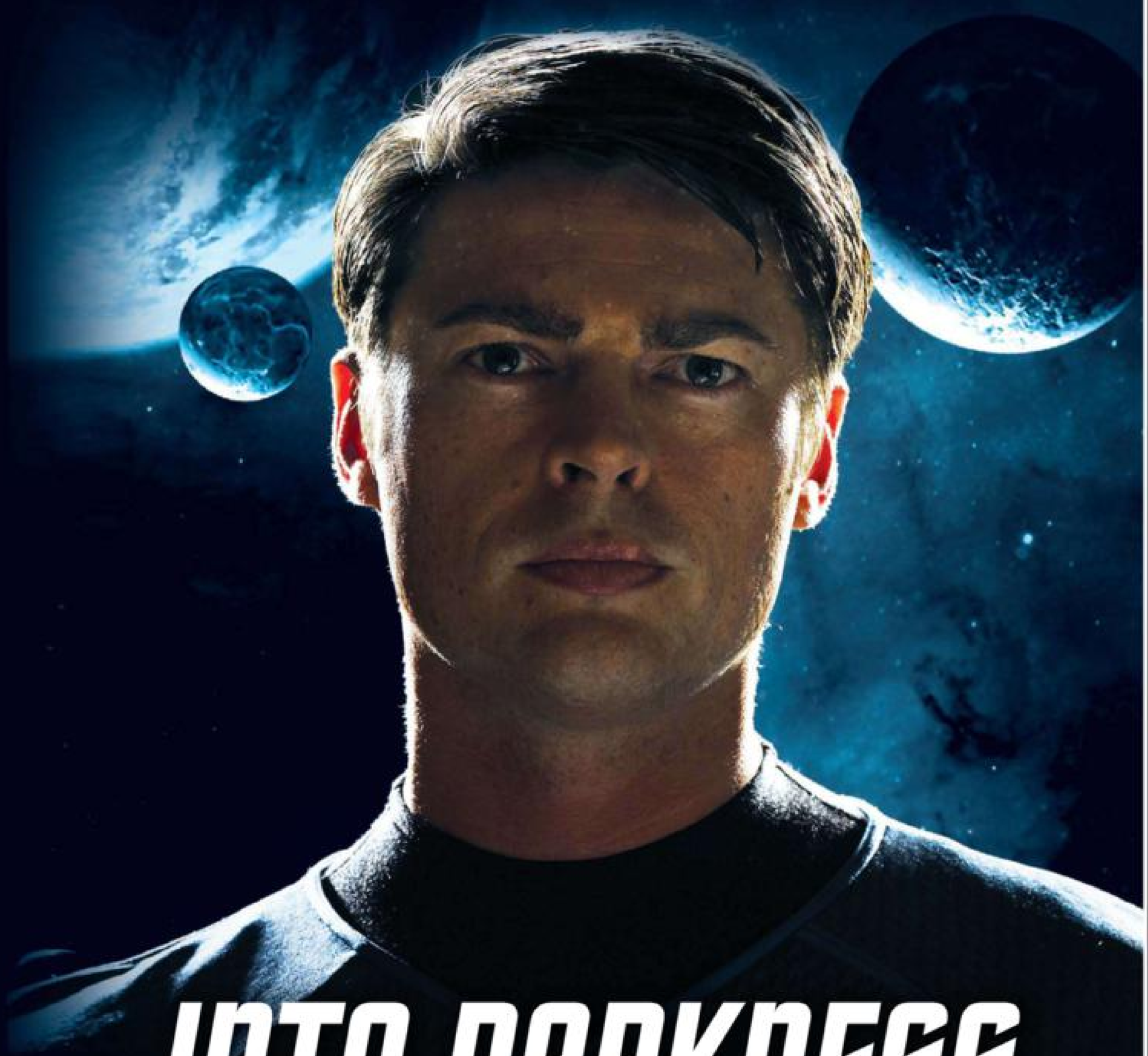
As author of the *The Next Generation Companion*, I have been asked these very same questions many times over the years. To tell you the truth, each book and its author reflects the situation surrounding its series – unfairly or not. It took four years of mounting success before the *The Next Generation Technical Manual* became the very first officially licensed "new" *Star Trek* non-fiction book, and Pocket Books followed with my modestly-conceived *The Next Generation Companion* a year later – written well after the start-up, but to big sales and a quick update in just two years, as the series wrapped and went to movies in 1994.

In contrast, I told Terry Erdman of my envy as he got to start assembling the *DS9 Companion* from Day 1 of that series, and used far more of his interviews and other material, such as artwork, than I got to do in mine.

By the time of *Voyager*, with declining TV ratings and the rise of online reference, my friend Paul Ruditis' orders from Pocket were to write a simpler tome and get it out quick, meaning less background, and yet he still packed in far more than that via interview sidebars and breakout topics. Finally, some brief talk of an *Enterprise* companion was all but snuffed when the show was cancelled for low viewing figures after "only" four seasons.

But cheer up, Jamie. Hindsight is wonderful, and so are shifting attitudes about *Trek*, behind-the-scenes material, book selling, and the varying strengths of DVD features, online reference, and yes – off-the-shelf books. As you may have noticed, there's been a shift in "official" *Star Trek* publishing on the non-fiction side, with publishers such as Abrams, DK, and 47North adding to the variety of titles and concepts. So who knows? Sound off or see who else agrees with you on that *Enterprise* companion, and maybe your voice will be heard.

NEXT ISSUE



INTO DARKNESS

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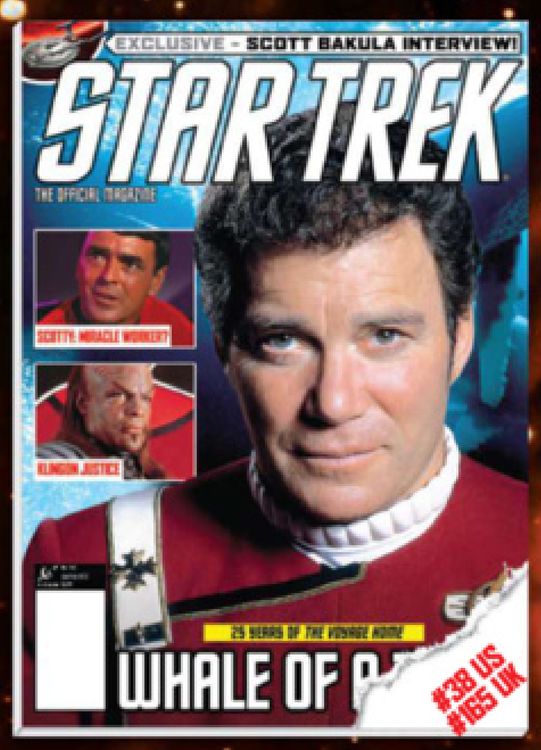

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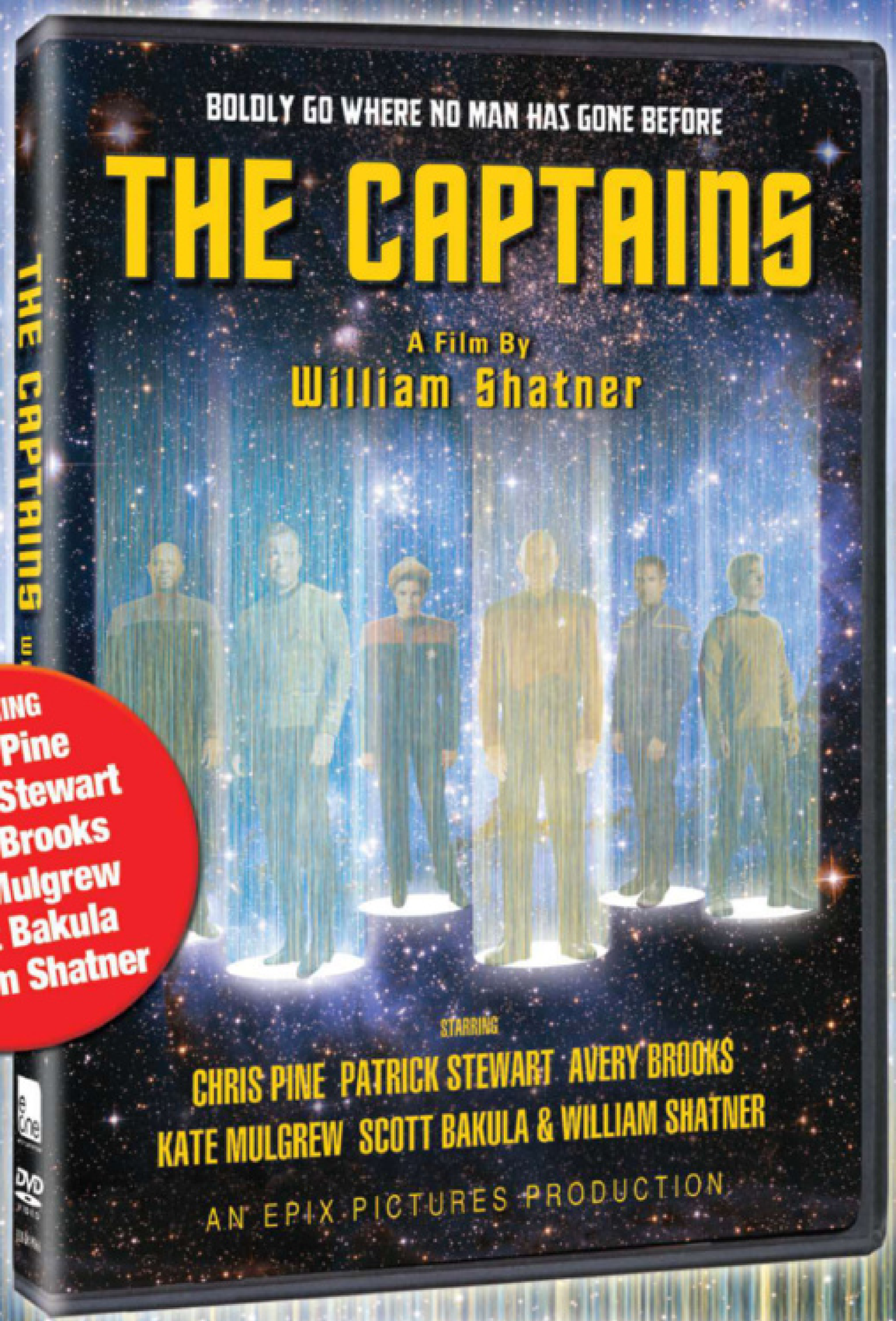

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